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ABSTRACT

A project researched a process and generated a sample product to facilitate the teaching of English to adults who have limited proficiency in reading, speaking, or writing the language. Specific areas of interest included using a videocassette recorder (VCR) as a supplemental delivery system, using home video equipment to develop instructional units through the formative evaluation stage, and producing instructional materials and strategies that were based on an analysis of the limited English proficient (LEP) students' needs, interests, and adulthood. Generally, the project team found that (1) the use of the low-cost VCR technology is feasible; (2) incremental success rates and motivational response rates were much higher than expected and teacher response was extremely favorable; (3) the demand by students and teachers generated by this pilot project for more tapes clearly indicates that it would be possible to implement this instructional strategy; and (4) in the opinion of the team, tape losses were minimal and would be far less in the more structured custody system of established course offerings and classes. Despite the success of the curriculum content and instructional strategy as measured by student and teacher response, analysis of the project product suggests that in the areas of linguistics and student orientation this project is only the gateway to quality, motivating, individualized, language instruction. The low-cost home videotapes should be refined and produced in a study and widely disseminated in order to facilitate and accelerate language learning by adults. (The bulk of this document contains the videotape scripts, research forms, and an external evaluation of the project.) (KC)

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Utilization of New Technologies to Improve Instruction for Limited English Proficient Adults

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UTILIZATION OF NEW TECHNOLOGIES TO IMPROVE

INSTRUCTION FOR LIMITED ENGLISH PROFICIENT (LEP) ADULTS (LEP-100)

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AUSTIN COMMUNITY COLLEGE

1987

ACKNOWLEDGEMENT

Teaching, as with all other art, requires a patron. It also builds on what has gone before but never closes its mind to what is new. Its artists support one another in their art.

We therefore thank the enactors of the Carl Perkins Act, the Texas Coordinating Board of Universities and Colleges and Austin Community College for their patronage; and the students, faculty, and staff who gave their time and effort for their support in this research project.

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INTRODUCTION

Generally, the purposes of this project were to research a process and to generate a sample product that would facilitate the teaching of English to adults who are limited in their English proficiency. Specifically, the project team was interested in exploring the use of VCR technology as a supplement to traditional classroom methods and print materials, developing curriculum content that was appealing to adults, and testing the feasibility of developing such a process and product within the community college environment.

A review of literature indicated that many similar efforts have encountered difficulties centered mainly in communication problems between instructors and video production personnel. This common problem has usually been expressed in very high production costs. This project attempted to reduce that problem by having the instructor use "home" quality video equipment to generate on his own what might be termed a "rough draft" of each unit of instruction.

Furthermore, the literature indicated that adults associate television with "fun", that they tend to feel at risk in classroom situations, and that they are offended by instruction that is not appropriate to their intellectual age and experience. With these findings in mind, every effort was made to produce scripts which were simple in language, but not necessarily in concept. The present generation of tapes were con-

ceived and produced primarily as adjuncts to classroom instruction toward the purpose of providing a low-threat, private means of drill and practice.

These general purposes and the specific objectives are fully delineated in the proposal in Appendix A, as are the methodology and the rationale for the instructional approach.

PRODUCTIONS AND FINDINGS

Deciding, within the constraints of the grant, what student proficiency levels, what parts of the English language and what approach to language learning should be used, required more time and effort than the project team had anticipated. Therefore, generation of the scripts was started late and required more anaylsis and structuring than expected.

Since this was only a model project it was necessary to select a level or levels of proficiency as the instructional arena. The decision was made to produce materials that were not sequential, but were spaced in content and method through the beginning and intermediate levels of the LEP student.

Opting for instruction for the lower levels was prompted in part by the greater availability of materials tailored for more advanced students and the suitability of much of the material used in high school. Furthermore, it was felt that the greatest need for this methodology existed at the lower proficiency levels. Analysis of the needs and difficulties of such students, supported by discussions with their teachers, caused the team to select verbs, the relationships of verb forms, and prepositions as content areas.

Incorporated into these tapes are several areas of instruction in English which are not so overtly addressed. Pronunciation is treated in tapes one and four with precision to the point of being deliberately stilted. This precision compiled

with the mouth close-ups is intended to demonstrate, to a reasonable degree, the movements of the vocal organs, the placement of the teeth, tongue, and lips; and the full sounding of interdentals, labiodentals, and intervocalic stops. The precise language and pronunciation requirements did cause video production difficulties. However, the team feels strongly that much of the difficulty was simply a part of the learning process.

The parts of speech were used always in simple but adult sentences to illustrate their common usage locations in the sentence structure. Tape Three deals with more advanced mental processes, i.e., the future, volition, suggestion, and expressed choice, therefore it is addressed to the more English proficient student, is set in a more realistic, complex environment, and its format is less structured.

Learning theory concerns are also reflected in the structure of the taped segments. Generally, print material was minimally offered on the tapes to promote simple associations in the student mind, rather than leading it into rational processes. The individual vignettes on the beginning level tapes were kept quite short, and different scene shift techniques were used, ranging from the "fast cut" to a slow fade in and out. These variations are intended to support practice and VCR operation by the student. Interviews with students showed this to be an area that is quite student specific and may require the production of more than one tape

of a lesson if student satisfaction is to be maximized. It is also possible that greater student experience with the tapes, and VCR pause, cue, and review features could be the solution.

Not surprisingly, and in consonance with the literature, the early attempts at the production of the "rough draft" tapes proved very difficult at the faculty level. This step demanded much more expertise and manpower than had been allocated to it. There is a learning curve in the taping, editing, and even duplication of such instructional materials using "home" type equipment. To overcome this obstacle the effort of the researcher was applied to the video production aspects of the project. This experience suggests to this project team that, within a community college, it would be appropriate to have at least one "boundary spanner" operating between faculty curriculum developers and video technicians. This person would provide both formal and informal assistance in video techniques and curriculum development methodology and principles.

Of the two lessons taped "in the rough" by the team using "home video" equipment, the studio production team was able to bring these into the "smooth" much more rapidly than the two that were produced directly by them from the ideas and writings of the instructor. The production of the "rough" by the faculty members clearly promoted clarity of instructional concept and technique, provided an excellent media for communication the intended content and structure of the final

product to the professional video team, and consequently reduced production cost.

During the formative evaluation of these "rough draft" tapes, both teachers and students approved of the tapes in concept and format. The only content/format change desired by the students was to have more print material on the tapes. Since print material is the language student's crutch which can deter oral gains, this request was carefully scrutinized. Finally, print materials were added only where they would be least apt to slow oral gains, i.e., direct transition from picture to speech.

It should be noted at this point that the particular instructional units developed in this project were very difficult from a video standpoint due to the instructional requirements to maintain interest in a frequently boring area, i.e., language drill. Therefore, a multiple location approach was used rather than the more efficient studio approach.

The research design of this project included several evaluation methods. First, there was an informal formative evaluation in which a limited number of students and teachers had the opportunity to offer comments about the tapes. Second, there was a summative evaluation intended to determine the tapes effectiveness in promoting student learning, the students' objective responses to the tapes, the general reaction of the teachers to the actual tapes and the concept, and the linguistic validity of the instruction.

In general, the findings were so positive as to bring to

mind that this research was conducted in a collegial setting and with students who are most eager to learn. However, actual usage of these methods would occur in similiar settings.

The student objective response to the tapes was measured by a simple questionnaire, Table I.

TABLE I

Frequencies of Responses to Student's Questionnaire

1. How many times did you watch this tape?

   One 6 Two 8 Three 10 More than three 8

2. How many other people watched your copy of the tape?

   One 8 Two 6 Three 6 More than three 4

3. How interesting was the video tape?

   Not at all 2 A little 1 Fairly 12 Very 17

4. How entertain was the tape?

   Not at all 2 A little 2 Fairly 14 Very 14

5. How long was the tape?

   Too long 4 About right 13 Too short 15

6. Was the pronunciation clear?

   Not at all 1 A little 1 Fairly 9 Very 21

7. Did you enjoy using the tape more than your texbook and workbook?

   Not al all 4 A little 4 Fairly 8 Very much 16

8. How much did the tape help you understand the words?

   Not al all ____ A little 5 Much 12 Very much 15

9. How much did the tape help you learn the words?

   Not at all ____ A little 7 Much 14 Very much 11

10. How much did the tape help you pronunce the words?

    Not at all 2 A little 5 Much 12 Very much 13

11. Would you like to see more tapes like this?

    No ____ Yes, some 15 Yes, a lot 17

The first two questions were aimed at determining the usage frequency of the tape, Table Ia.

TABLE Ia

Response frequencies to Questions 1 and 2
on student questionnaire

ITEM	ONE	TWO	THREE	THREE +	TOTAL
1.	6	8	10	8	32
2.	8	6	6	4	24

Items 3, 4, 7 and all directly solicited their feelings about the tape, Table Ib.

TABLE Ib

Response frequencies to Questions
3, 4, 7, 11 on Student Questionnaire

ITEM	NOT AT ALL	A LITTLE	FAIRLY	VERY	TOTAL
3.	2	1	12	17	32
4.	2	2	14	14	32
7.	4	4	8	16	32
			SOME	A LOT	TOTAL
11.	-	-	15	17	32

Items 5 and 6 were used to obtain their appraisal of two important technique facets of the tapes, Table Ic.

TABLE Ic

Response frequencies to Questions 5 and 6 on Student Questionnaire

ITEM	TOO LONG	ABOUT RIGHT	TOO SHORT	TOTAL
5.	4	13	15	32

ITEM	NOT AT ALL	A LITTLE	FAIRLY	VERY	TOTAL
6.	1	1	9	21	32

The students' perceptions of self benefit are presented in Table Id.

TABLE Id

Response frequencies to Questions 8,9, 10 on Student Questionnaire

ITEM	NOT AT ALL	A LITTLE	FAIRLY	VERY	TOTAL
8.	-	5	12	15	32
9.	-	7	14	11	32
10.	2	5	12	13	32

Again, the findings were very positive.

The reaction of the teachers to the project materials is presented in Table II.

TABLE II

Frequencies of Responses to Instructor Questionnaire

1. Overall, do you feel the tapes helped the students to:

   a. recognize the words?

   Not at all____ Somewhat 2 Considerably 3 Greatly 2

   b. pronounce the words?

   Not at all____ Somewhat 1 Considerably 4 Greatly 2

   c. understand the use of words?

   Not at all____ Somewhat 1 Considerably 4 Greatly 2

2. To what degree would you favor using materials similiar to these?

   Not at all____ Somewhat____ Considerably 5 Greatly 2

3. To what degree would you favor using such a methodology if you could develop the content and sequence?

   Not at all____ Somewhat 1 Considerably 4 Greatly 2

4. To what degree do you feel these video tapes motivated the students to learn the specific material in the lesson?

   Not at all____ Somewhat____ Considerably 5 Greatly 2

5. To what degree do you feel such tapes could motivate students to learn if you could influence their instructional design?

   Not at all____ Somewhat____ Considerably 3 Greatly 4

TOTALS

Not at all 0 Somewhat 5 Considerably 28 Greatly 16

The first question was designed to determine if the teachers thought the tapes were much better at some aspects of instruction than others. Their response was very uniform and indicated general approval of the tapes in each of their instructional aspects. Question sets 2 and 3, and 4 and 5, were designed to solicit not only the teachers' reaction to the materials, but to see if there were strong feelings that they could develop better materials. There was some shift between the responses to questions 4 and 5, but the general response was one of strong approval of the tapes. This approval was further expressed in the following comments.

"I feel that this method would be very effective if the student had a VCR or if we could provide one in the classroom. In my class, for instance, I have about twelve (12) students that could benefit from project."

"The students really like it and their main complaint about it was that it was too short. They were emphatic about it. They wanted more--specifically, they wanted a tape or tapes to do all the irregular verbs in English. Otherwise, everything went well."

"First of all, I was impressed by the students' enthusiasm toward receiving the tape. They were enthusiastic because I was presenting them with something new to help them learn, and also because the notion of a videotape is exciting to them (as a learning tool)."

"My excellent students were very exact in their positive response to the tape, especially when I posed questions to them. They were positive about the enunciation, particularly. It presents a stark contrast to some of the cassettes we use."

"My slower students' performance and motivation improved remarkably. For me, this was the most significant outcome of the experience."

"...really enjoyed the tape."

"It was an unqualified success."

"The students had big families so many other people saw the tape, too."

"The students without the tapes felt a little neglected - and as if group A was getting an edge!!!"

There were no negative comments.

A Wilcoxon matched pair sign test was used to determine the effect of the tapes upon student learning. Recognizing that standardized numerical raw scores would not be available due to the number of teachers and classes involved, oral testing, and the exigencies of inserting these limited lessons into another curriculum, teachers were asked to match the student pairs as well as possible and then to report their perceptions of the students' relative gains directly as the Wilcoxon "D" i.e., difference. The results are presented in Table III and IIIa.

TABLE III

Degrees of difference in student matched pair performance as rated by teachers.

	Experimental Group					Control Group	
	Much Better	Considerably Better	Slightly Better	No Difference	Slightly Better	Considerably Better	Much Better
1		X					
2		X					
3		X					
4		X					
5			X				
6			X				
7			X				
8		X					
9			X				
10	X						
11	X						
12			X				
13	X						
14			X				
15	X						
16		X					
17					X		
18	X						
19	X						
20	X						
21				X			
22					X		
23	X						
24		X					
25			X				
26			X				

TABLE IIIa

Wilcoxon Matched Pair, Signed Ranks Test of Teacher's Ratings of Differences in Student Matched Pairs

PAIR	D	RANK OF D	PAIR	D	RANK OF D
1	2	9	14	1	3
2	2	9	15	3	18.5
3	2	9	11	2	9
4	2	9	17	-1	3
5	1	3	18	1	3
6	1	3	19	1	3
7	1	3	20	1	3
8	0	-	21	0	-
9	2	9	22	-1	3
10	3	18.5	23	3	18.5
11	3	18.5	24	2	9
12	1	3	25	1	3
13	3	18.5	26	1	3

Rank with less frequent sign

PAIR	D	RANK
17	-1	3
22	-1	3
	T =	6

N = 24
T = 6

Significant, p .005

In view of the fact that the tapes are a supplement to the instruction received by both students of each pair it is not surprising that the results were positive, but the uniformity and degree of success is notable.

The management of the issuance of the tapes to students posed some problems, including the loss of two tapes, the partial erasure of one, and the return of a tape that was definitely not the one issued. The project team feels that many of the difficulties were a result of the nature of project management, particularly when dealing with volunteer teachers and students of very limited English proficiency. The team further feels that within the normal relationship existing between institution, teacher, and student, the management of the assets would not be disruptive. However, due to the open door policy and unannounced student departures there might be some losses. The risk in terms of money would be less than those related to student library cards.

Although a substantial number of students owned a VCR, the very success of the tapes in facilitating student learning demands that all students must have an equitable opportunity to use them. Many in the test classes said that if the tapes were to be available in numbers they would either rent or buy a VCR. Despite the zeal of this group of students, there would still be many students without a VCR. Learning labs, appropriately equipped, are an obvious answer, but would pose access problems for many students.

The final component of the evaluation of the product was performed by an outside consultant. His comments, presented herein as Appendix F, were generally favorable to the project and included excellent constructive linguistic criticism which could provide a basis for modifications of the instructional content and strategy. Early in the report, he indicates that he was under the impression that the home video "rough" was originally intended to be the final product. In fact, as previously discussed, the "home video" process was the working medium with which faculty members developed and formatively evaluated the curriculum and instructional strategies.

SUMMARY AND CONCLUSIONS

This project was intended to research a process and to generate a sample product that would facilitate the teaching of English to adults who are limited in reading, speaking, or writing the language. Specific areas of interest included using the VCR as a supplemental delivery system, using "home" video equipment to develop instructional units through the formative evaluation stage, producing instructional materials and strategies that were based in an analysis of the LEP students' needs, interests, and above all their adulthood.

Generally, the project team found that the use of the low cost VCR technology is feasible.

1. Incremental success rates and motivational response rates were much higher than expected. Teacher response was extremely favorable. Although the only individualizing tested at this time was the number of times the tapes were viewed, it is logically evident from the performances that partial or total review of tapes could be selectively assigned by the teacher to individuals as necessary.

2. The demand by students and teachers generated by this pilot project for more tapes, clearly indicates that it would be possible to go successfully forward with this instructional strategy.

3. In the opinion of the team, tape losses, were minimal and would be far less in the more structured custody system of

established course offerings and classes. It is recommended that tapes be checked out to students for use at home or in a learning center. A review of the market place indicates to this team that issuance of tape players is not feasible due to high replacement or repair costs and low recovery chances.

Despite the success of the curriculum content and instructional strategy as measured by student and teacher response, analysis of the project product suggests that in the areas of linguistics and student orientation this project is only the gateway to quality, motivating, individualized, language instruction.

Although it will take time to develop faculty abilities in video production methods, this team concludes that it is entirely feasible that by using low cost "home" equipment, faculty members can produce low-cost, student-specific, "rough draft", instructional video materials. The best of these "rough drafts" should be given studio quality production effort, and widely disseminated. Home video equipment can and should be the paper, pencil, and copy machine of the future for faculty members.

In conclusion, use of the home VCR coupled with production of tapes of the nature developed during this project will greatly facilitate and accelerate language learning by adults.

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OPERATIONAL FORMAT

PURPOSE	OBJECTIVES	PERFORMANCE MEASURES/ACTIVITIES	TIMELINES
To research the feasibility of the use of low cost video tape recorder (VCR) (half-inch and three-quarter inch tape cassette as the medium) as a supplemental delivery system to learners who lack proficiency in speaking, reading, writing or understanding the English language.	A. To examine the use of the VCR technology in enhancing learning skills, by: Facilitating the individualizing of instruction, serving as a motivator and retainer of interest, and contributing to a higher success rate in the attainment of skills. B To determine whether a base library of taped units of instruction meet practical needs and hold the interest of learners. C. To evaluate whether the physical availability of the VCR tapes be efficiently managed, by posing the following questions: 1. Should they be checked out to learners for home use? 2. Should they be used in learning centers? 3. Is the tape failure rate and repair cost for this usage acceptable?	A. Basic Research 1. VCR Technology 2. Learning Designs/Strategies B. Design and Development of Sample Educational Package 1. Production of video master and creation of supplemental materials. 2. Pilot testing of package (formative evaluation) C. Field Testing of Educational Package 1. Control/Experimental Groups 2. Evaluation by outside observer D. Final Report (summative evaluation) 1. Statements of outside observer 2. Statements of learners 3. Statements of project team	A. Jan-mid Feb, 1987 Six weeks to assess and review existing materials methods/VCR technologies. B. mid Feb-mid April 1987 Eight weeks to design and develop educational package C. mid April-mid June 1987 Eight weeks to field test the instruction materials D. mid June- June 30 1987 Two weeks to complete final assessment.
To research and develop a more effective and efficient curriculum design and instructional strategy for teaching learners who are Limited English Proficient (LEP).	A. Assess the target learners population in terms of their learning background, social & cultural environment, and their desires, needs and interests. B. Design and implement curriculum and instructional strategies effective with LEP learners. C. Determine modifications which would improve the program.		

COORDINATING BOARD
Postsecondary Vocational Education Programs
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Series PVEP-1040

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2) To research and develop a more effective and efficient curriculum design and instructional strategy for teaching learners who are Limited English Proficient (LEP).	A. Assess the target learners population in terms of their learning background, social & cultural environment, and their desires, needs and interests. B. Design and implement curriculum and instructional strategies effective with LEP learners. C. Determine modifications which would improve the program		

SECTION E

PURPOSE

I. To research the feasibility of the use of low cost video tape recorder (VCR) (half-inch and three-quarter inch tape cassette as the medium) as a supplemental delivery system to learners who lack proficiency in speaking, reading, writing or understanding the English language.

OBJECTIVES

A. Will the use of the VCR technology enhance such learning skills?

1. Facilitate the individualizing of instruction.
2. Serve as a motivator and retainer of interest.
3. Contribute to a higher success rate in the attainment of skills.

B. Can a base library of taped units of instruction meet practical needs and hold the interest of learners?

1. Can curriculum and video experts cooperate adequately?
2. Can the costs be held within reasonable limits?

C. Can the physical availability of the VCR tapes be efficiently managed?

1. Should they be checked out to learners?
2. Should they be used in learning centers?
3. Is the tape failure rate and repair cost for this usage acceptable?

PURPOSE

II. To research and develop a more effective and efficient curriculum design and instructional strategy for teaching learners who are Limited English Proficient (LEP).

OBJECTIVES

A. Who are the target learners?

1. What has been their learning background?
2. What is their social and cultural environment?
3. What are their desires, needs, and interests?

B. What curriculum designs and instructional strategies are effective with LEP learners?

C. What modifications would improve the program?

PERFORMANCE MEASURES/ACTIVITIES

I. Basic Research

A. VCR Technology

B. Learning Designs/Strategies

II. Design and Development of Sample Educational Package

A. Production of video master and creation of supplemental materials

B. Pilot testing of package (formative evaluation)

III. Field Testing of Educational Package

A. Control/Experimental Groups

B. Evaluation by outside observer

IV. Final Report (summative evaluation)

A. Statements of outside observer

B. Statements of learners

C. Statements of project team

TIMELINES

This project would operate for a 24 week period. Although the project team has stated definitive time periods for each stage, there will be times when two or three stages are simultaneously being done by the project team.

I. Basic Research

Six weeks to assess and review existing materials/methods/VCR technologies

II. Design and Development of Sample Educational Package

Eight weeks to design and develop educational package

III. Field Testing of Educational Package

Eight weeks to field test the instructional materials

IV. Evaluation

Two weeks to complete final assessment

SECTION F

PLAN OF OPERATION/METHODOLOGY

This project has four stages: basic research, design and development, field testing, and final assessment. In the basic research stage, the project team will further review the literature to ascertain what has been attempted in the field of Limited English Proficiency (LEP) with emphasis on the video approach (VCR) as a delivery system (six week period).

The design and development component will entail the utilization of research information (methods, approaches) which is applicable to this project. This stage represents the sum and substance of the project, creating the four, 15 minute modules. The curriculum designs used in this educational package will be of a functional nature. The curriculum will consist of material that is realistic and practical. The curriculum focuses on what adults consider important in their daily lives--employment requirements, home responsibilities, personal improvements, and other related subjects. To bring this project to fruition, the project team has to write the scripts (instructional strategy), prepare supplemental materials (curriculum design), and coordinate the module productions. The production encompasses a multifaceted effort--staging, filming, editing and other related activities (eight week period).

In the field testing stage, two groups (Control/Experimental) will be used to examine the reliability and viability of the educational package. Two groups of learners with similar backgrounds and ability levels will be used in the field test (eight week period).

The last stage of the project is the assessment. The project team, learners, and outside observer will submit their opinions on the educational package, indicating both the strengths and weaknesses of the overall project (two week period).

The purpose of this educational package is to use VCR technology and some creative curriculum designs and instructional strategies. Television programs and home videos can mesmerize millions of people on a nightly basis; certainly programs can be produced in a style which will encourage people to watch, listen, and learn.

To create tapes which will hold people's attention and simultaneously convey basic language skills, our project team will be extremely sensitive to these following points:

1. Knowing the audience interests and background
2. Defining the key message
3. Preparing a script or airtight outline with supplemental materials
4. Not overloading the presentation with too much information
5. Making the presentation polished but not too slick

INSTITUTIONAL SUPPORT

The institution has committed various services and facilities for this proposed project. The college in-kind support includes classroom and office space, professional personnel, equipment, and other support services and supplies. The design and development component will require the closest coordination and cooperation between the project team and the media specialists from the college.

PERSONNEL

The professional personnel on this proposed project include an instructor (linguist), researcher, media specialists and project team coordinator. These individuals have extensive educational backgrounds and professional experiences. They are professionals with the expertise needed to effectively and efficiently complete this proposed project.

INSTRUCTOR (LINGUIST):

GREGORY THOMPSON

Education: M.A. Linguistics, The University of Texas at Austin, Austin, Texas, May 1981.
B.A. Mathematics and History, Wilmington College, Wilmington, Ohio, June 1965.

Professional Experience:

1984-Present: English-as-a-Second Language Instructor, Austin Community College, Austin, Texas.

1983-1984: English-as-a-Second Language Instructor, St. Edwards University, Austin, Texas.

1972-1981: Linguistics and English Instructor and Research Assistant, The University of Texas at Austin, Austin, Texas.

RESEARCHER:

EDWIN A. O'CONNOR, SR.

Education:

Ph.D. Educational Administration (Community College Leadership), The University of Texas at Austin, Austin, Texas, May 1984. Dissertation with Professor George A. Baker. Research involved the effect of state legislation on community development education in community colleges.

M.S. Educational Administration, Corpus Christi State University, Corpus Christi, Texas, December 1978.

B.S. Business Administration (Industrial Relations), College of the Holy Cross, Worcester, Massachusetts, June 1956.

Professional Experience:

1956-1979: United States Navy, Retired as Commander.

1961-1964: Assistant Professor of Naval Science, University of Notre Dame. Taught geopolitics and naval history. Guest lectured in Russian classes on Russian geopolitical history.

1969-1979: United States Naval Commander. Controlled all facets of the flight instructional program, including asset utilization, student progress, instructional quality, program review, safety, socialization of students and instructors, and the success of the final product in the fleet. Supervised assets and personnel of approximately 450 students, 167 aircraft, 150 flight instructors, and many associated training devices and other support systems.

Ensured that all in-flight instructional procedures were standardized in a myriad of print materials; in-flight procedures were conducted in a standardized and safe manner; in-flight instruction was conducted in a highly standardized manner; and that the evaluation of flight instructors and flight students was conducted in a regular, effective, and fair manner; developed instructional systems where change could possibly impinge upon safety of operation or the quality of the product aviator.

Participated in the implementation of the systems approach to training within the Naval Flight Training Command. Specialized in the modularization and individualization of training syllabi through the use of programmed instruction, the reduction of classroom lectures, the unlocking of long sequences of ground and in-flight instruction activities, and the integration of visual and instrument flight training sequences.

PROJECT TEAM COORDINATOR:

WILLIAM M. JAAP

Education:

Ed.D. Administration, Curriculum and Instruction (Higher Education), The University of Nebraska-Lincoln, Lincoln, Nebraska, December 1980. Dissertation with Professor Gordon F. Culver. Research involved the influence of collective bargaining on community college presidents.

Master of Divinity, Princeton Theological Seminary, Princeton, New Jersey, June 1976.

M.Ed. Guidance and Counseling, The University of Arizona, Tucson, Arizona, August 1966.

B.S. Political Science, The University of Arizona, Tucson, Arizona, January 1965.

Professional Experience:

9/84-Present: Coordinator of Adult Basic Education, Austin Community College, Austin, Texas. Supervise full-time/part-time Adult Basic Education staff (33 people); purchase instructional materials for sites; evaluate staff; plan new sites; write monthly newsletter; represent the college at organizations; handle various reports for the program.

9/83-6/84: Director of Adult Basic Education and Assistant Professor, Western New Mexico University, Silver City, New Mexico. Developed Adult Basic Education program at the university; purchased instructional materials; hired the entire staff; supervised the staff; taught developmental courses at the university; served on university committees.

10/80-8/83: Research Assistant (1980-81) and Adult Basic Education Instructor, The University of Texas at Austin and Austin Community College. Researched and wrote a book and several journal articles with Professors John Roueche and George Baker; taught developmental and GED preparation courses.

9/75-6/78: Coordinator of High School Relations, Pima Community College, Tucson, Arizona. Represented the college in local high schools (20); organized on-campus events for high school learners; coordinated activities during registration periods.

1/65-6/72: High School Teacher and Counselor, Pueblo High School and Tucson High School in Tucson, Arizona and Dos Pueblos High School in Santa Barbara, California. Taught and counseled (career and personal) high school learners; served on school committees.

EVALUATION

Evaluation commences in the initial stages with the formative assessment (pilot testing of package) in the design and development stage. Pilot testing of the educational package can smooth the rough edges of the overall program, precluding potential problems in the field testing stage. The summative assessment, the final stage, includes statements (recommendations/modifications of program) from outside observer, learners, and project team.

Formative evaluation process will be an integral part of the development of the educational package. Curriculum and instructional experts and video technology experts will be used to safeguard the quality of the content and production. However, the program's creativeness and innovativeness will be insured by the project team.

As the educational package is being produced, the curriculum materials and instructional strategies will be tested on learners to ascertain the strengths and weaknesses of the concept. This testing of the designs and strategies with learners is formative evaluation. After the educational package has been designed and produced, the finished product will be tested and assessed with two groups of the targeted population.

When the eight-week field study is completed, the two groups will be retested to see what progress occurred in the interim eight-week study. After the field test, a final report will be submitted by the independent evaluator who observed the use of the educational package. The independent evaluator's opinions will help in the modification and refinement of the educational package. However, the comments from the learners will be the most revealing and meaningful in terms of VCR arrangements, packet materials, or videotape presentations. The project team will submit an assessment of the project. This process represents the summative evaluation procedure for the project.

DISSEMINATION

The four, 15 minute modules and the supplemental materials would be available for other educators, educational institutions and governmental agencies. The innovative nature of the project lends itself to other fields of endeavor.

The videotape (educational package) has enormous potential for both the public and private sectors. Companies could utilize the tape concept with their employees, teaching complicated techniques or basic skills. The federal government could use the concept in various areas--military instruction (pilot training, foreign languages), citizen preparation, agricultural education (crops and livestock), in-service training and with many other programs.

IMPACT OF THE PROGRAM

To minimize many of these obstacles to learners, we want to propose a relatively new delivery system (videotape recorder (VCR) technology) and the development of a new educational approach (curriculum designs and instructional strategies) for the VCR technology. Instead of making all of the educational experience in an institutional setting (classroom or learning center format), the educational experience may be supplemented by learners in their homes or another appropriate environment.

The delivery system will be the VCR technology (a popular electronic device with the adult population). VCR units are being marketed by the millions in the United States. It has been established that by 1987 forty percent of all households will have VCR units. Now people are able to purchase VCR units which are reasonably priced and they can rent these units for a nominal fee. Since most homes have televisions, the delivery system has tremendous promise.

The VCR technology would allow adults in the privacy of their homes or other appropriate setting to pursue an educational program in an individualized and self-paced manner. Besides the privacy and convenience, the VCR technology would allow all learners to access the educational material at their own leisure without many of the adverse factors and constraints which inhibit many adult learners. The educational experience, at any hour of the day or night, would be as close as the "on" button on the VCR unit and television set. This method has some other built-in advantages for learners. Materials and concepts can be reviewed repeatedly without disrupting or slowing the educational process of others. Some concepts and basic knowledge (language skills, math and related areas) are learned by repetitious practice. The videotape concept fulfills this need for repetition. If individuals could not rent or purchase VCR units, they could utilize the VCR facilities in educational institutions or libraries.

CURRENT PROJECTS/RELATED EXPERIENCE

The research and development literature on the use of electronic media (television, VCR) with the educational process of adults is limited. When an ERIC search was conducted at The University of Texas at Austin with the relevant descriptors, the search found fewer than twenty related articles or books. Most of the articles addressed the use of television with the educational process. Although the VCR technology, which we propose, is somewhat different from the television delivery system, the literature has relevancy for this project.

The book entitled, Corporate and Instructional Video, gives the following reasons for the expansion of video as a training device:

1. Video is an effective communications tool. It is an excellent teacher and motivator.
2. Travel is becoming more expensive. Move information, not people.
3. Organizations are becoming larger. Standardized communication.
4. Video is becoming cheaper, more reliable, more portable.
5. Video is cost effective. Takes the place of live trainers. Learners learn faster. Standardizes instruction.
6. People like television. People tend to do what they enjoy. Television represents entertainment to most people.
7. Video lets people learn at their own pace. Stopping, skipping material, various levels of interaction are all possible.
8. Video programs never get tired or bored. Endless repetitions of messages are an inefficient use of skilled person's time--learners are aware of this and may not ask a teacher to repeat.
9. Video is immediate.
10. We are learning how to use the medium.

Although the related literature is scarce, the research materials offer guidance in the development of the VCR delivery system. The literature provides the insight which we need in the development of the educational package. The review of the literature lessens the potential of making mistakes and enhances the overall quality of the educational package.

COMPLIANCE

Discrimination Prohibited

Admissions, employment, programs, and activities policies of Austin Community College are nondiscriminatory in regard to race, creed, color, sex, age, handicap, and national origin.

COORDINATION/LINKAGE

The project team will coordinate its activities, making sure the stages of research, development, field testing, and evaluation are performed in a timely and efficient manner.

The project team will establish linkages with the college's media area, insuring the smoothest operation in the production of the educational modules.

AUSTIN COMMUNITY COLLEGE

Memorandum

TO: William Jaap

FROM: Jackie Cook

DATE: June 18, 1987

RE: Budget Revision for LEP 100

Per your request in a memo dated June 18, 1987, the LEP 100 budget has been revised as follows:

5-23145-1211	Professional Salaries	$10,710.00
5-23145-3101	Consumable Supplies	825.00
5-23145-4101	Travel Expenses	275.00
5-23145-5178	Purchased & Contracted Services	2,454.00
5-23145-5172	Telephone Expenses	150.00
5-23145-5510	Equipment Rental	2,000.00
5-23145-5611	Reproduction/Duplication/Printing	250.00
5-23145-5497	Indirect Costs	1,333.00
	Total	$17,997.00

Please call me at extension 7523 if you have any questions.

cc: Adriana Barrera

BUDGET SUMMARY

A.	PAYROLL COSTS	$ 10,420
B.	CONSULTANT AND CONTRACTED SERVICES	2,900
C.	CONSUMABLE SUPPLIES	500
D.	EQUIPMENT RENTAL	2,000
E.	TRAVEL	200
F.	REPRODUCTION/DUPLICATING/PRINTING	500
G.	OTHER OPERATING EXPENSES	300
H.	INDIRECT COSTS	1,177
I.	TOTAL COSTS	$ 17,997

DETAILED BUDGET SHEET

A.	PAYROLL COSTS		
	Project Instructor (Linguist)/Curriculum/ Instruction Designer Pay Rate $13.00 per hour 20 hours per week for 24 weeks = 480 hours Salary and fringe benefits (17%)	$ 7,300	
	Project Researcher/Media Liaison Pay Rate $13.00 per hour 15 hours per week for 16 weeks = 240 Salary	3,120	
			$ 10,420
B.	CONSULTANT AND CONTRACTED SERVICES		
	Final editing of videotapes (outside college) $200 per hour for three hours per module X four modules	$ 2,400	
	Consultant (outside evaluator)	500	
			2,900
C.	CONSUMABLE SUPPLIES		500
D.	EQUIPMENT RENTAL (Production Equipment) $500 per day (one 15 minute module) X 4 modules		2,000
E.	TRAVEL		200
F.	REPRODUCTION/DUPLICATION/PRINTING		500
G.	OTHER OPERATING EXPENSES (Postage, Telephone)		300
H.	INDIRECT COSTS		1,177
I.	TOTAL COSTS		$ 17,997

SCHEDULE -- ACC ESL PROJECT

DATE	WEEK #	ACTIVITY
SEGMENT ONE: BASIC RESEARCH		
1/5	1	Write preliminary schedule of project Write preliminary list of parameters Decide on researcher
1/12	2	Write final intended schedule of project Write preliminary list of plot ideas Write final list of parameters Narrow parameter list Meet researcher Researcher gets info. on cameras, VCRs and tapes (prices, time periods, types) Begin reading bibliography material Go through Adriana's papers & return them to her if finished.
1/19	3	Finish narrowing parameters. Continue reading bibliography material. Make specific list of plot, script, location ideas. Make list of props Write a few preliminary scripts Begin looking for an outside evaluator. Add mor e details to schedule Decide on camera and VCR. Order tapes.
1/26	4	Write up scripts ready for preliminary shooting Collect props. Rent camera and VCR. Receive videotapes Begin preliminary shooting (n a. test shooting for light, energy levels, picture composition, placement, visual clarity of props, gestures, etc) b. if time, a few run-throughs of complete scripts or script fragments Select outside evaluator Continue reading bibliography stuff. Decide what to present control group to convey to them same material that is on tape. Define parameters of test and control groups.
2/2	5	Continue preliminary shooting (Finish at least one or two tapes, if poss.) Finish reading bibliography material. Arrange with students for test and control gropps. Design lessons and introductory material for both test and control groups into which to fit the tapes.
2/9	6	Finish shooting preliminary tapes Revise tapes if necessary. Edit. Finish preliminary material to precede or follow tape. Prepare evaluation questionnaires. in lieu of tape Finish material to be given control group

SEGMENT TWO: DESIGN AND DEVELOPMENT

2/16	7 (1)	Give out preliminary tape #1 to students* Get tape #1 back Evaluate tape #1 Researcher sets up final filming dates with media (Riverside)
2/23	8 (2)	Give out preliminary tape #2 to students* Get tape #2 back Evaluate tape #2 Begin redesign of/ changes to tapes #1&2
3/2	9 (3)	Give out preliminary tape #3 to students* Get tape #3 back Evaluate tape #3 Finish redesign of tapes #1&2 Begin redesign of tape #3 Firm up shooting datex with media (Riverside)
3/9	10 (4)	Give out preliminary tape #4 to students* Get tape #4 back Evaluate tape #4 Finish redesigning tape #3 Begin redesigning tape #4
3/16	11 (5)	Spring break Buffer
3/23	12 (6)	Finish redesigning tape #4* Begin preparing final textual material a. introductory and lesson material for test group b. lesson material for control group c. evaluations from both groups (incl. tests -- objective and/ or subjective oral)
3/30	13 (7)	Finish final filming of tapes Begin editing of final tapes Continue preparation of final textual material Design role of outside evaluator
4/6	14 (8)	Finish editing of final tapes Finish preparation of final textual material and get copies made. Prepare students for issuing of fianl tapes a. tell them what will happen b. lead up to them in classroom material c. let them know about deposits, if any Make contact with outside evaluator a. meet him b. agree on his role and duties c. agree on timing

SEGMENT THREE: FIELD TESTING

4/13	15 (1)	Teach first lesson Give out first tape to test group* Collect deposits if not done previous week
4/20	16 (2)	Get first tape back. Evaluate first tape Give out second tape to test group.* Teach second lesson
4/27	17 (3)	Get second tape back Evaluate second tape Teach third lesson Give out third tape to test group*
5/4	18 (4)	Get third tape back Evaluate third tape Teach fourth lesson Give out fourth tape to test group*
5/11	19 (5)	Get fourth tape back Evaluate fourth tape Begin compiling information for final report
5/18	20 (6)	Continue compiling information Revise tapes if necessary Receive evaluation from outside evaluator
5/25	21 (7)	Finish compiling information Finish revising tapes if necessary. Begin revising textual material as necessary
6/1	22 (8)	Write first drafts of final report Finish revising textual material as necessary

SEGMENT FOUR: EVALUATION

6/8	23 (1)	Finish writing final report (final draft) Make copies of everything (report, textual material, tapes, as necessary.
6/15	24 (2)	Buffer

TAPE 1

PURPOSE: To introduce and drill English verbs.

OBJECTIVES: Upon the completion of this unit of instruction, the learner will:

(1) Be able to recognize and understand the verbs spoken and written in isolation and in sentences, in the present progressive tense.

(2) Be able to correctly pronounce the verbs. (Needs teacher assistance).

(3) Be able to use the verbs in the present progressive tense in simple sentences correctly.

(4) Be able to associate the verbs with visual stimuli.

ACTIVITIES: (1) Viewing of tape

(2) Completing of supplemental activities

(3) Drilling with tape

GENERAL COMMENTS APPLICABLE TO
THE ENTIRE TAPE

1. This entire tape, with the exception of the title, credit and end frames, consists of a series of vignettes. Each vignette illustrates the meaning of an English action verb in the present continuous tense and also illustrates the pronunciation of this verb in the context of a complete sentence.

2. Each vignette consists of three scenes, thus:

   a. The first scene shows Greg Thompson (or another person) performing an action. A voice-over utters a sentence which states what Greg is doing.

   b. The second scene shows a closeup of a mouth, viewed from straight in front and slightly below the horizontal. Below the mouth on a white band is the sentence which was uttered in scene 1 written out in block letters, using both capitals and small letters. In this scene, the mouth utters this same sentence. Lighting is such that the viewer can see into the mouth and see whatthe tongue is doing during the utterance.

   c. The third scene is a repeat of the first. It is identical to the first except for one or more minor variations, which may include:

      1) shooting from a slightly different angle.

      2) Greg's acting on a different object

      3) Greg's completing the action differently

3. The purposes of the scenes are:

   a. The first scene introduces the verb and illustrates its meaning.

   b. The second scene shows the student now to pronounce and write the verb.

   c. The third scene reminds the student of the meaning and gives him additional practice in saying the verb. BY means of the variations between scenes one and three, this scene (three) also clarifies the meaning of the verb.

GENERAL COMMENTS CONTINUED

4. The transitions from each scene to the next scene are to be accomplished by fading out of the first scene and fading into the next.

5. The second scene of each vignette (i. e. the scene with the mouth) should be only long enough that the student will have time to repeat the sentence uttered in scene one, this repetition carrying over the transition from scene one to scene two, then for the mouth to utter the same sentence, and then time for the student to repeat the sentence again, this repetition carrying over the transition from scene two to scene three, so that the student will be ready to listen to the utterance of the same (or nearly the same) sentence in scene three. The time for repetition should be adequate for a student to speak slowly and to stumble once.

6. The script, as given below, will not include mention of fade out or fade in. These will be assumed.

THE VIGNETTES

VIDEO	AUDIO
Greg is sitting in an easy chair in Bill's living room. Front view at slight angle.	He is sitting.
MUG SHOT	He is sitting.
Greg is sitting on the floor in the living room.	He is sitting.
Greg is sitting in an easy chair talking vigorously on a telephone.	He is talking on the telephone.
MUG SHOT	He is talking on the telephone.
Greg is sitting in the same chair and talking. First he listens until partway into the utterance then talks.	He is talking on the telephone.

VIDEO	AUDIO
Greg is sitting in the easy chair in Bill's living room reading a newspaper. Paper is at such an angle that Greg's face is visible.	He is reading the newspaper.
MUG SHOT:	He is reading the newspaper.
Greg is in the same chair but is reading a book.	He is reading the book.
Greg is sitting on the floor (NE corner of Bill's living room is good) playing a recorder.	He is playing music.
MUG SHOT:	He is playing music.
Greg is leaning against the fireplace playing the recorder.	He is playing music.
Greg is sitting on a sofa turned around so he can reach back and draw a picture on a markerboard which is resting on the back of the sofa. He is drawing a picture of a face.	He is drawing a picture.
MUG SHOT:	He is drawing a picture.
As above, but this time the picture is of a house.	He is drawing a picture.
Greg is sitting on a sofa. Only the part of him from the chest up is visible. He is looking at a stuffed dog which is propped up on the back of the sofa.	He is looking at the dog.
MUG SHOT:	He is looking at the dog.
As above, but the dog has been replaced by a picture.	He is looking at the picture.

Greg is washing his handsat the basin in Bill's down-stairs bathroom. Camera is in living room and shoot-ing into bathroom past Greg's left side. View is of basin and surrounding counter only, (i.e. a closeup). Greg turns on the water, picks up a bar of soap, and proceeds to wash his hands with lots of rub - bing and occasional rinsing.	He is washing his hands.
MUG SHOT:	He is washing his hands.
As above, but the scene is larger and is of Greg wash-ing his face. Both face and basin are included, if possi-ble, but if not possible, camera can shift between the two.	He is washing his face.
View from living room of bathroom door. Greg appears from left (kitchen) and opens door. He then backs off into the kitchen. He leaves the door open. Bathroom light is on throughout.	He is opening the door.
MUG SHOT:	He is opening the door.
View of cabinet in kitchen. Greg is opening the cabinet door.	He is opening the door.
Greg is sitting at the kitchen table. He appears relaxed. A portable radio is on the table and is playing audibly.	He is listening to the radio.
MUG SHOT:	He is listening to the radio.
As above, but instead of a radio, Greg is listening to a tape recorder playing audibly.	He is listening to the tape recorder.

VIDEO	AUDIO
Greg is lying on his side on the bed in Bill's guest room with his eyes closed.	He is sleeping.
MUG SHOT:	He is sleeping.
Greg is lying on his back on the bed in Bill's guest room. One arm is draped over his eyes.	He is sleeping.
Closeup of Greg, showing from stomach up. Front view. He is wearing a hat. One arm swings up and that hand removes the hat from his head and the arm swings down. Simultaneously, his other arm swings up and puts a second hat on his head.	He is changing his hat.
MUG SHOT:	He is changing his hat.
Greg is wearing a jacket. He takes it off and puts on another. The view is of his front.	He is changing his jacket.
Greg is by the light at the top of Bill's stairs. It is dark. As the first syllable of "turning" is uttered, he flicks the switch. Throughout, he is looking at the light.	He is turning on the light.
MUG SHOT:	He is turning on the light.
As above, but he is looking at the camera.	He is turning on the light.
Greg is at the kitchen table writing on a pad. He has already written part of a letter on the pad in very large letters. He is continuing to write throughout the scene. The view is over or past Greg's shoulder, including his upper body, head, the table top, hand, and arm.	He is writing a letter.

VIDEO	AUDIO
MUG SHOT:	He is writing a letter.
Closeup of the pad on which Greg is continuing to write. Only the pad, the hand and lower arm, and the surrounding tabletop are visible.	He is writing a letter.
View over Greg's left shoulder showing his hands and a piece of paper. Left hand holds paper; right hand holds scissors. As fade comes up, he begins to cut and finishes just as fade begins to go down.	He is cutting the paper with the scissors.
MUG SHOT:	He is cutting the paper with the scissors.
As before, but he is cutting a sausage with a knife.	He is cutting the sausage with the knife.
View of front of refrigerator. Greg steps into scene, opens door while standing slightly to side so viewers of the tape can see into the fridge, removes a gallon jug of milk, turns and holds the jug of milk up for the viewers to see. While holding jug, he is facing camera. As he turned, he flicked the door shut with his hand.	He is taking the milk out of the refrigerator.
MUG SHOT:	He is taking the milk out of the refrigerator.
As above, except that when he turns, it is only far enough to present profile and then he exits holding the milk in front so it is clearly visible.	He is taking the milk out of the refrigerator.

VIDEO	AUDIO
Greg is standing in front of and to one side of the stove in Bill's kitchen. The stove top is clearly visible. Two saucepans are on the burners, one on a front burner and one on a back. The front one has steam rising around the edge of its lid. Greg is holding a large cooking spoon. Just after fade comes up, he takes off lid of front pan, releasing a cloud of steam and checks the food inside with the spoon. He replaces the lid as the fade goes down.	He is cooking dinner.
MUG SHOT:	He is cooking dinner.
As above, but just before fade goes down, he bends over and adjusts burner control.	He is cooking dinner.
Greg is sitting in the easy chair watching the TV.	He is watching TV.
MUG SHOT:	He is watching TV.
As above, except that in the first scene Greg is leaning forward and in this scene he is leaning back in the chair.	He is watching TV.
Greg is climbing the front steps of the neighbors' front deck. He enters scene approaching foot of steps on walk, slowly ascends steps while holding rail, and disappears across deck.	He is climbing the stairs.
MUG SHOT:	He is climbing the stairs.
Same as above, but focus on feet (closeup) going up steps.	He is climbing the stairs.

VIDEO	AUDIO
Greg is on the front deck of Bill's neighbors' house. He is wearing a hat. He appears to be closing the front door as the fade comes up. He walks across the deck, stops midway, turns, waves to someone through the living room window, continues to the steps, descends them, and walks off.	He is leaving the house.
MUG SHOT:	He is leaving the house.
Greg walks out Bill's back door. He turns and locks it and walks off.	He is leaving the house.
Greg is running from left to right rather slowly.	He is running.
MUG SHOT:	He is running.
Greg is running from right to left rather rapidly.	He is running.
Greg is walking briskly toward camera.	He is walking
MUG SHOT:	He is walking.
Greg is walking rather slowly (in a leisurely manner) across line of sight of camera.	He is walking.
Greg is riding a bicycle.	He is riding a bicycle.
MUG SHOT:	He is riding a bicycle.
Greg is riding a unicycle.	He is riding a unicycle.

VIDEO	AUDIO
Greg is slowly driving a car along the street.	He is driving the car.
MUG SHOT:	He is driving the car.
As above,	He is driving the car.
Greg slowly drives a car toward camera and when almost adjacent to (or opposite) camera, he stops the car. He does it suddenly enough to give the car a little rocking to emphasize the stopping. The front of the car is still visible.	He is stopping the car.
MUG SHOT:	He is stopping the car.
As above, but the car passes the camera and stops beyond. Camera pans around to follow car, and viewers see brake lights go on and car stop.	He is stopping the car.
Greg is digging with a shovel. He is already digging when fade comes up and does not stop until after fade goes down.	He is digging with a shovel.
MUG SHOT:	He is digging with a shovel.
As above, but with a mattock.	He is digging with a mattock.
Greg is standing in front of a fast food restaurant. He is taking the first bite out of a hamburger.	He is eating a hamburger.
MUG SHOT:	He is eating a hamburger.
As above, except that he is about a third of the way through the hamburger.	He is eating a hamburger.

VIDEO	AUDIO
Greg is standing at a row of newspaper vending racks. He is standing slightly to the side of one, so that it is clearly visible to the viewer. As fade comes up, he is holding two quarters conspicuously in his hand near the slot of the rack. He deposits them quickly, opens the door, pulls out a paper, and opens it up.	He is buying a newspaper.
MUG SHOT:	He is buying a newspaper.
As above, but a different rack in the row.	He is buying a newspaper.
"THE END" on a white background. About seven sec.	
CREDITS: A 5-second view of the credits. Blank white background.	

A. What is he doing:

1.

2.

3.

4.

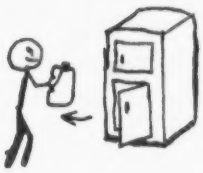
5.

6.

7.

8.

9.



10.

B. Fill in the blank.

1. He is _____ his hands.
2. He is _____ a picture.
3. He is _____ with a shovel.
4. He is _____ his jacket.
5. He is _____ the door.
6. He is _____ a newspaper.
7. He is _____ the paper with the scissors.
8. He is _____ the bicycle.
9. He is _____ at the door.
10. He is _____ on the telephone.

TAPE 2

Purpose: To illustrate the use of irregular English verbs in three forms: present, past and past participle.

Objectives: Upon the completion of this unit of instruction, the learner will:

(1) Be able to recognize the irregular verb forms both written and spoken.

(2) Be able to associate the verb forms with visual stimuli.

(3) Be able to understand the use of the tenses.

ACTIVITIES: (1) Viewing of tape

(2) Completing of supplemental materials

(3) Drilling with the tape

SCRIPT FOR TAPE 2

GENERAL COMMENTS ON TAPE 2

1. The tape consists of vignettes. Each vignette consists of a shot dialogue between Greg Thompson, who is on camera and an off-camera voice located where the camera is. Thus, when Greg speaks to the off-camera voice, he faces the camera. In a few cases, Greg is also off camera.

2. Each vignette's conversation contains the simple present, simple past and present perfect tenses of a different irregular verb. The purpose of the vignettes is to present these forms and provide practice with them.

3. Each vignette is preceded by a short (about 4 seconds) scene on a blank white background of the three basic forms of the verb to appear in the following vignette. The three forms are the simple present, the simple past, and the past participle (e.g. sing, sang, sung).

4. Transitions from one scene to another should be accomplished by means of fade out and fade in. This is not essential with regard to the presentation of the verb forms in written form preceding each vignette. That is, it is not essential to fade into and out of these.

THE VIGNETTES

VIDEO	AUDIO
PAY, PAID, PAID	Pay, paid, paid.
Greg Thompson is sitting at a desk writing in a checkbook. Some bills (phone, electric, gas) are in front of him. He has a serious expression.	OC: What are you doing?
Greg looks up, stops writing.	G: I'm paying bills.
	OC: Have you paid many bills this week?
	G: Yes, I have paid a lot of bills this week. I paid the telephone bill on Monday,
Greg picks up gas and electric bills and displays them to camera	and I'm paying the electric and gas bills today.
puts bill downs and writes again.	

VIDEO	AUDIO
THINK, THOUGHT, THOUGHT	Think, thought, thought.
Greg is sitting at a desk resting his head on his hands. He is staring ahead and slightly down. He appears to be thinking and has a serious expression.	OC: What are you thinking about?
He looks up and toward camera.	G: I'm thinking about my father.
	OC: Have you thought about your mother, too?
	G: Yes, I have. I thought about her yesterday.
Remains looking at camera through fadeout.	
Returns to thinking at end.	
WRITE, WROTE, WRITTEN	Write, wrote, written.
Greg is sitting at a desk writing. View is of his entire upper body and of the desk top. He is writing vigorously and he is in the middle of writing.	OC: Are you writing a letter?
Turns face to camera.	G: Yes, I am. I'm writing to my father.
	OC: Do you write to him often?
	G: Yes, I do. I write to him every week.
	OC: How many times have you written to him this month?
	G: I've written to him two times this month. I wrote to him last week and I wrote to him the week before.
Greg returns to writing.	

VIDEO	AUDIO
SIT, SAT, SAT	Sit, sat, sat.
Greg is sitting in an easy chair in Bill's living room.	OC: What are you doing?
Hits chair arms for emphasis.	G: I'm sitting in the chair.
	OC: Did you sit in the chair yesterday?
	G: No, I sat on the sofa.
As he says "sat on the" he points to the sofa. On "sofa" camera pans to the sofa. Camera stays on sofa for remainder of this scene.	OC: Have you sat on the sofa many times this week?
	G: No, I haven't. I've sat on it only three times this week.
STAND, STOOD, STOOD	Stand, stood, stood.
Greg is standing beside the easy chair in Bill's living room.	OC: There's a chair. Why don't you sit?
Gives a negative gesture with palm vertical facing camera.	G: No, I like to stand. I stood yesterday and I'm standing today.
	OC: Have you always stood when you could sit?
Expansive gesture on "I like it."	G: Yes, I have. I like it.

VIDEO	AUDIO
SING, SANG, SUNG	Sing, sang, sung.
Greg is singing "Home on the Range" loudly and with great expression and gesture as fade comes up.	OC: Please stop singing.
Greg stops suddenly, facing camera, with surprised and puzzled expression, hands outstretched as they were when he'd been singing.	G: Why? I like singing.
Trace of irritation in OC's voice.	OC: You sang yesterday and you sang the day before. In fact, you've sung almost every day this month. It's too much.
Greg looks hurt and repentant.	G: Gee, I'm sorry.
PUT, PUT, PUT	Put, put, put.
Greg appears looking for something. He is bent over as he looks under a table and around things. He enters from the side and turns toward the camera. He straightens up, sees the camera, stops, and asks:	G: Where did I put my briefcase?
	OC: You put it behind the sofa?
Greg throws up head and hands in gesture of remembering.	G: Oh, right.
He turns, kneels on sofa, reaches over back and pulls out briefcase. As he is reaching an pulling, Oc asks:	OC: Have you put it behind the sofa before?

VIDEO	AUDIO
Greg finishes kneeling, gets off sofa, turns, and goes to table, while saying:	G: Yes, I have put it there before.
He lays briefcase on table saying:	G: Now, I'm putting it on the table.
He goes on by the table and exits.	
TAKE, TOOK, TAKEN	Take, took, taken.
Camera focuses on far end of sofa. Some magazines are lying on the sofa. They appear to be randomly tossed but they are placed so that all are face down except the one on top. Greg comes up to the sofa, reaches down, picks up the magazines with one hand, turns toward camera and beyond (180 degrees) and walks across living room toward kitchen. He carries the magazines in his hand facing the camera and camera has view of front cover of top magazine. He has almost reached the kitchen when OC speaks. The question stops Greg and he turns to face the camera, keeping the magazines clearly visible.	OC: Where are you taking those magazines?
	G: I'm taking them to the kitchen.
	OC: Have you taken my magazines to the kitchen?
Turns and goes on into the kitchen.	G: Yes, I took them yesterday.

VIDEO	AUDIO
SAY, SAID, SAID	Say, said, said.
View of Greg sitting in the easy chair in Bill's living room. He is leaning forward and is concentrating on pulling paper clips out of a small container (viewer need only see that he is doing something that is taking up his attention).	OC: What are you doing?
Greg does not look up or alter his activity.	G: What did you say?
	OC: What are you doing?
	G: Please say it again.
	OC: I said, "What are you doing?"
	G: I can't hear you.
Touch of irritation in OC's voice.	OC: I've said it two times. I'm not going to say it again.
LIE, LAY, LAIN	Lie, lay, lain.
Greg is lying on his back on a sofa watching TV. Sound of TV is audible. Greg never turns his face to camera but keeps watching the TV.	OC: Why are you lying on the sofa?
	G: Because I'm watching TV.
	OC: Why don't you sit in a chair?
	G: Because I like to lie on the sofa. I've always lain on a sofa when I've watched TV. I lay on a sofa when I was a boy and I lie on sofas now.

VIDEO	AUDIO
FALL, FELL, FALLEN	Fall, fell, fallen.
Outdoors in front of Bill's house. A large plastic cup is sitting on the edge of the second-floor balcony rail. A fishing line is tied around it and extends to Greg on the ground, off camera, left. The fishing line is not visible tocamera, because it is thin and transparent. Scene opens with closeup of cup, then pulls back to a view of entire house front. Greg pulls fishing line. As cup <u>just begins</u> to fall, OC: shouts:	OC: The cup is falling!
Greg walks into scene from left, walks up to cup, bends forward and looks at it, turns to camera and, pointing down at cup, says:	G: Why is this cup here? Did the cup fall?
	OC: Yes, the cup fell.
	G: Has this cup fallen before?
	OC: Yes, it has fallen often.
	G: They should be more careful!
Greg reaches down, picks up cup, turns, and exits left.	
RING, RANG, RUNG	Ring, rang, rung.
Closeup of Bill's front door, left side. Greg is standing with back to camera. He is wearing a jacket. His hand is pushing doorbell button. Ringing of doorbell is audible. He turns his head and looks back over his left shoulder to camera and says:	G: I'm ringing the doorbell.

VIDEO	AUDIO
Greg turns his head back to face the door, and finishes ringing the bell. He waits a few seconds, then turns half to the camera.	G: I rang the doorbell, but no one answered.
Pause.	G: I'll ring again.
He turns and rings the bell again. (Each instance of ringing should include perhaps six to eight rings) He waits a few seconds, then turns to the camera and says:	G: I've rung the doorbell two times and no one has answered.
He shrugs.	G: No one's home.
RIDE, RODE, RIDDEN	Ride, rode, ridden
View across cul-de-sac turnaround in front of Bill's house. Greg comes riding in from one side in the distance, crosses, and comes toward the camera along other side of turnaround. When he is about 40 feet out, OC throws the first question.	OC: What are you riding?
Greg answers at about 30 feet from the camera.	G: I'm riding a unicycle.
Greg then dismounts such that he is about 20 feet from the camera. He swings unicycle in fromt of him so it is clearly visible as he stands facing the camera.	OC: How long have you ridden it?
	G: I've ridden it for fifteen years.
	OC: When did you first ride it?
	G: I first rode it in 1972.

VIDEO	AUDIO
WEAR, WORE, WORN	Wear, wore, worn.
Greg is standing on Bill's front steps. His right hand is just behind his back (concealing a T-shirt).	OC: What are you wearing? G: I'm wearing a sweater. OC: Have you worn a sweater every day this week? G: No, I've worn a sweater only on cold days. Monday was warm so I wore T-shirt.
As he says "I wore", he draws out the T-shirt and displays it.	OC: I wore a T-shirt on Monday, too.
THROW, THREW, THROWN	Throw, threw, thrown.
Greg is standing in Bill's front yard holding a large ball.	OC: Throw the ball here.
He throws the ball toward the camera.	G: OK. OC: You threw the ball well. G: Thanks. I've thrown the ball al lot recently.
RUN, RAN, RUN	Run, ran, run.
View across turnaround in front of Bill's house. Greg comes running in from one side in the distance, crosses and runs toward the camera. He is in running clothes. OC throws out first question when he is about 40 feet out.	OC: Why are you running? G: I'm running for exercise.

VIDEO	AUDIO
By now, Greg has reached about fifteen feet from the camera and has stopped.	OC: Where did you run yesterday?
	G: I ran in the park.
	OC: Have you run far today?
	G: No, I've run only two miles.
Greg waves and begins to turn away from camera.	G: Bye.
He runs off exiting in direction opposite to that from which he entered the scene.	
SHINE, SHONE, SHONE	Shine, shone, shone.
View of Greg from the front from the waist up. It is outside and is a sunny day.	OC: Is the sun shining?
Greg points up toward the sun. He keeps pointing.	G: Yes, it is.
	OC: Has it shone all day?
	G: Yes, it has.
	OC: Did it shine yesterday?
During OC's question, Greg drops his arm.	G: Yes, it did. It shone in the morning but not in the afternoon.
READ, READ, READ	Read, read, read.
Open on closeup of book cover. Then pull back to show Greg sitting on a bench reading a book.	OC: What are you reading?
Greg looks up,	G: I'm reading a good book. It's called Just So Stories.
	OC: Have you read The Jungle Book?
	G: Yes, I have read it. It was good.

VIDEO	AUDIO
	OC: When did you read it?
	G: I read it last year.
He turns back to his book.	
FIND, FOUND, FOUND	Find, found, found.
Greg is walking along a path looking slightly down when he stops, stoops, scrapes a little at the edge of the path, and picks up two dollar bills. He holds them up, looks happy, and starts to walk on (approaching camera).	OC: What did you find?
Greg stops.	G: Wow, I found two dollars.
	OC: You're lucky.
	G: Yes, I've never found two dollars before.
He gestures with the hand holding the money as he says the word "two".	
	OC: Have you ever found <u>any</u> money before?
	G: Yes, I have. I often find a little money but I've never found <u>this</u> much money before.
He walks on.	
SLEEP, SLEPT, SLEPT	Sleep, slept, slept.
A girl is sleeping. No other person is visible.	OC: Is she still sleeping?
	G: Yes, she is. She slept badly at home last night, so she's sleeping here now.
	OC: How long has she slept?
	G: She's slept for three hours.

VIDEO	AUDIO
SWEEP, SWEPT, SWEPT	Sweep, swept, swept.
Greg is sweeping a street. Each time Greg is asked a question, he stops sweeping to answer it, then continues sweeping.	OC: What are you doing? G: I'm sweeping the street. OC: Is it very dirty? G: Yes, it is. I've swept it three times this week because it's been dirty. OC: When did you last sweep it? G: On Thursday, I last swept it on Thursday.
HOLD, HELD, HELD.	Hold, held, held.
Greg is holding a jack in one hand, holding that arm with the other hand, and showing pain on his face.	G: Oh, my arm hurts!
Pause.	G: I've held this jack for fifteen minutes.
Pause.	G: Here! You hold it!
He thrusts the jack toward the camera.	OC: I held it this morning.
Greg withdraws the jack when it's clear it won't be accepted and he can't hold it up any more. He makes a gesture of frustration and abandon.	G: I don't care! I've held it too long.
He points to camera.	G: I want <u>you</u> to hold it.

VIDEO	AUDIO
DRIVE, DROVE, DRIVEN	Drive, drove, driven.
Greg is driving a car down a street. OC calls out to him and he stops the car to answer.	OC: Where are you driving your car? G: I'm driving to the supermarket. OC: Do you usually drive your c car there? G: No, I usually ride my bicycle. I've driven my car to the supermarket only two times this month. OC: When did you last drive there? G: I drove there on Monday, when it rained.
Greg waves and drives off.	
EAT, ATE, EATEN	Eat, ate, eaten.
Greg is sitting on a low stone wall eating a sack lunch.	OC: Hey, are you eating my lunch? G: No, I'm not. I'm eating <u>my</u> lunch. OC: Well, somebody has eaten it. I don't see it anywhere. G: I didn't eat it. OC: Somebody ate it yesterday, too. Was it you? G: No, it wasn't. I ate my own lunch yesterday.

VIDEO	AUDIO
HEAR, HEARD, HEARD	Hear, heard, heard.
Greg is standing in a room.	OC: Where do you ...?
Greg interrupts, putting his finger to his mouth.	G: Shhhhhh!
	OC: What?
Greg puts up hand to stop OC from talking. He cups hand to ear, strains to hear.	G: I hear something.
	OC: What do you hear?
Removes hand from ear.	G: I don't hear it now.
	OC: What did you hear?
	G: I heard a plane.
	OC: Have you heard planes before?
	G: Yes, I've heard several airplanes before.
	OC: That's not strange. There's an airport near here.
Look of understanding and sheepishness on Greg's face.	
DRAW, DREW, DRAWN	Draw, drew, drawn.
Greg is drawing a picture on a large pad,which is held so that viewers can see the picture.	OC: What are you drawing?
Greg stops drawing and turns to camera.	G: I'm drawing a picture of a face.
	OC: Is this your first picture?
	G: No, I've drawn two pictures before
He turns over to two earlier pages, each containing a drawing, and displays them.	OC: When did you draw them.
	G: I drew them early this morning.
He goes back to drawing.	

THE END

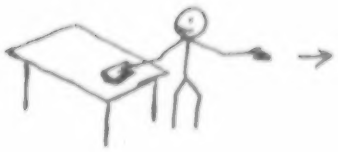
A. What is he doing?

1.

2.

3.

4.



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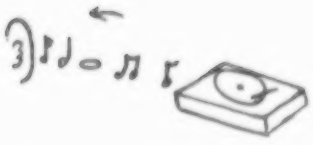

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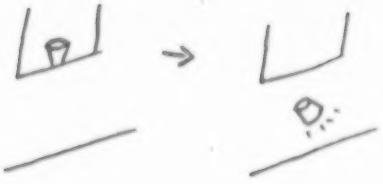

9.

10.

B. Fill in the blank.

1. He is _____ the briefcase on the table.
2. He has _____ on the sofa to watch TV since he was a boy.
3. He _____ the doorbell two times but no one answered.
4. He _____ the street yesterday because it was dirty.
5. He is _____ bills now.
6. There is a chair. Why don't you _____?
7. I _____ a sweater every day this week.
8. The sun _____ yesterday.
9. He has _____ two pictures this week.
10. He _____ about his mother yesterday.

C. Put a "C" beside the correct sentences.

1. He is running in the park.
2. He slept the street yesterday.
3. I have heard two hamburgers this week.
4. He held the jack yesterday.
5. I have ridden a unicycle since 1971.

6. I can't hear what you are falling.

7. He is driving his bicycle.

8. He draws pictures every day.

9. I don't want to sit. I want to stand.

10. He paid about his father yesterday.

D. Fill in the blanks with the correct forms.

1.	sing	sang	sung
	run	ran	_____
	shine	_____	shone
	_____	stood	stood
	throw	threw	_____
	_____	paid	paid
	eat	_____	eaten
	draw	drew	_____
	_____	cut	cut
	ride	rode	_____
	write	_____	written

E. Choose the correct verb.

1. He put beside the chair.
   stood
   found

2. The sun has fallen every day this week.
   swept
   shone

3. The man draw a picture yesterday.
   drew
   heard

4. I wear a sweater two days this month.
   have worn
   wore

5. He thinks about his mother every day.
   rings
   says

TAPE 3

PURPOSE: To review and drill the future tense in English and various forms of suggestion.

OBJECTIVES: Upon the completion of this unit of instruction, the learner will:

(1) Be able to recognize the future tense and some forms of suggestions, spoken or written.

(2) Be able to use in a limited way the future tense and to make some kinds of suggestions, spoken or written.

ACTIVITIES: (1) Viewing of tape

(2) Completing of supplemental activities

(3) Drilling with tape

SCRIPT OF TAPE 3 PAGE 0

LIST OF FORMS

First frame:

FUTURE: Will you, I'll, won't, would will -1-

Going to, I'm going to, Are you going to going to 1

About to, I'm about to, I was about to about to 1

SUGGESTION:

How about 2 ?

What about 2 ?

Shall I 1 ? Shall we 1 ?

Let's 1 . Let me 1 .

Suppose you 1 . Suppose I 1 .

I propose 3 .

I suggest 3 .

Why don't you X / ?

Don't you want to X / ?

1= VERB example: get some apples

2 = NOUN example: some bread

2 = VERB + ing example: getting some cabbage

3 = SENTENCE example: we get some chicken

VIDEO	AUDIO
SCENE 1	
Camera is in fixed position in supermarket parking lot. A car with two people (A = a man, B = a woman) inside drives into the lot and into a parking space in foreground. As car drives across the lot and parks, we hear voice over:	A: Why are we going to the supermarket <u>today</u>? B: Because we don't have enough food in the house and we are going to need more for dinner tomorrow.
Car stops in parking space and A & B get out. They lock the doors and are in camera foreground (with car side or front just behind them in background) and are starting to walk to the market itself when B stops and turns to A.	B: I forgot the shopping list. Let me have the keys and I'll get it. You go ahead and I'll catch up.
A hands keys to B.	A: Are you going to lock the car?
B is turning back toward car.	B: Yes, I'll do it.
SCENE 2	
Camera focuses on entry door of supermarket from outside, from perhaps twenty feet away. A is about to reach door when B catches up and without breaking stride they enter together. As B reaches A, A asks:	A: Are we going to get much food today? B: No, not much.

VIDEO	AUDIO
	SCENE 3
A&B are inside the entry door between the baskets and carts. They are looking at them.	B: Shall we take a cart or a basket?
	A: We're not going to buy much, so let's take a basket.
	B: But you'll get tired carrying a basket around the store.
	A: No, I won't. I'm strong. You'll see.
A picks up a basket.	B: Well, OK. But I hope you won't ask me to carry it for you when you're tired.
	A: No way. I won't.
	A: Shall we go together or split up?
	B: I suggest we stay together. That way you can carry the basket for both of us.
B eyes A knowingly, as if to say "I don't want to carry it."	A: OK, where shall we go first?
B looks at shopping list.	B: Suppose we go to the dairy section first.
	A. OK. Let's go.

VIDEO	AUDIO
	SCENE 4
A&B are in the dairy section.	A. Here's the dairy section. What shall we get?
	B. Let's get a gallon of milk.
B picks up a gallon jug and puts it in the basket.	A. Suppose we get some yogurt, too.
	B. Well, I guess we could get some. What kind shall we get?
	A. How about peach and strawberry?
	B. Sounds good. Let's get those.
	A. OK. I'll take three of each.
	B. Where shall we go next?
	A. We'll go to the meat section.

SCENE 5

VIDEO	AUDIO
A & B arrive in the meat section.	B. What kind of meat shall we get?
	A. What about some chicken and beef?
B. steps over to the chicken.	B. That sounds good. I'll get the chicken.
A steps over to the beef.	A. And I'll get the beef.
	B. Are you going to get beef liver?
As they talk, B pulls out a packet of chicken and puts it in the basket.	A. Liver? I'm about to get steak.
	B. Why don't you get liver?
	A. Who would eat liver? Would the children eat it?
	B. No, I suppose not. But I would.
	A. All right. Let me get both liver and steak. Then everyone will be happy.
A pulls out a container of liver and a packet of steak and puts them in the basket.	B. Good idea.
	A. Now, where to?
	B. We're going to the cereal section next.

VIDEO	AUDIO
	SCENE 6
A & B arrive in the cereal section.	A. Here's the cereal. I propose we get corn flakes. Will you eat corn flakes if I get some?
A displays a box of corn flakes.	
	B. Yes, I will. And we will need one other kind of cereal.
A puts the box in the basket.	
	A. How about puffed wheat?
	B. Well, I suppose the children would like it if we got it, but I we don't. It tastes like paper.
	A. What should I get then?
	B. Could you get some bran cereal?
	A. Yes, that's all right with me. Let me get some [illegible].
A takes a box of bran cereal.	
	B. By the way, don't you [illegible] home? Don't it bother to hurt your arm if you keep carrying it?
	A. No, it's OK. It won't hurt me. Where are we going now?
	B. Let's go to the bread section.

VIDEO	AUDIO
	SCENE 7
A & B arrive at the bread section.	A. This is the bread section. What kind of bread shall we choose? They have white, rye, whole wheat and pumpernickel.
	B. I think whole wheat is the most nutritious. I suggest we get that.
	A. OK, and let me get a loaf. of rye, too. I like it.
	B. But the children won't eat it.
	A. No problem. I will.
A & B each pick up a loaf. Both loaves are whole wheat.	A. Hold it! We've both got whole wheat.
Each puts his loaf back and picks up another. Both are rye.	B. Wait! We've each got rye.
	A. Look. I'll keep this rye. You put your rye back and take a loaf of whole wheat. Then we'll be OK.
B puts back her loaf and takes one of whole wheat.	A. Good, let's put them in the basket.
	B. Are you sure you're going to be OK carrying the basket? Don't you want to get a cart?
	A. No. No problem. I'll be OK.
	B. Well, all right. Let's go to the produce section.
	A. Produce? What'll we need from there?
	B. I don't remember. I'll look at the list. Ah, we're going to need cabbage, cauliflower, radishes, apples and plums.
	A. OK. Let's go.

VIDEO

AUDIO

SCENE 8

A & B arrive in the produce section.

A. I'll get the fruit and you get the vegetables. OK?

B. OK.

The go off and get their food very quickly. Then return to the basket.

A. Hey, are you going to get two heads of cabbage.

B. Yes, they're on sale.

A. But how will we eat all that cabbage?

B. I'll make cabbage soup.

A. How about making some cabbage rolls, too?

B. Good idea. But where are the plums?

A. I was glad to get some when I saw the price. They're too expensive this week. Let's not get any.

B. But the children will want more fruit.

A. Well, shall we get some oranges?

B. All right. Suppose you get six.

A. I'll do it.

A goes and returns with 6 oranges.

B. And are you really sure you wouldn't prefer a cart. That basket looks as if it's going to break.

A. Well, my arms are getting a bit sore. But I'm OK.

B. All right, Superman. We're finished here. Let's go to the canned vegetables.

They go.

VIDEO	AUDIO
SCENE 9	
A & B arrive at the canned vegetables.	A: What'll we get here?
	B: We're going to get two cans of corn and three cans of peas.
	A: OK.
A takes the cans and starts to put them in the basket.	
	B: And shall I get a can of baked beans, too?
B reaches for a can.	
	A: Wait! Are you about to take <u>that</u> brand?
	B: Why, yes. What's wrong?
	A: Let me check the ingredients first.
A takes the can from B.	
	B: Why?
	A: You'll see.
A reads the ingredients quickly.	A: Aha! These beans have artificial coloring.
	B: So?
	A: So will you be happy if you get cancer?
	B: Cancer? Will I get cancer from one can of beans?
	A: No, not from one can.
	B: So I won't be about to die if I eat that can of beans. So what's the problem?
	A: If you eat artificial coloring every day for many years, you may get cancer.

VIDEO	AUDIO
SCENE 9 CONTINUED	
	B: Well, can we get beans without artificial coloring?
	A: Maybe. Why don't you look?
B. looks at some cans.	
	B: Yes, here are some. Shall I get these?
	A: Yes. Let's.
B puts a can of beans into the basket.	B: I'll look at the list. We have everything. We're finished. Let's go to the checkout line.
SCENE 10	
A & B are at the checkout counter.	B: Are you sure you haven't broken your arm carrying that basket?
	A: Well, it <u>was</u> heavier than I expected. I think my arm will hurt a little tomorrow.
B is a little emphatic.	B: Will you use a cart next time?? Please???
	A: OK. Yes, I will.
B looks in her handbag.	B: Hey, how am I going to pay for all this food? I was about to pay with a check, but I've forgotten my check-book.
	A: They won't take credit cards here. How much cash do you have?

VIDEO	AUDIO
SCENE 10 continued	
	B: I'll look in my purse.
B looks in her purse.	
	B: Oh, it's OK. I'll be able to pay for it. I have enough cash.
	A: Good.
	B: How much is it?
The cashier states the total.	
	B: Here you are. I don't have the exact change. Will a twenty be OK.
The cashier says it will.	
	B: OK, muscles, you'll be able to carry those bags to the car, won't you? Because you're strong, aren't you?
A, looking apprehensive, picks up the bags, staggering slightly. His reply is hesitating. His voice has alack of conviction.	A: Sure. It'll be easy.
	B: Good, and I have a nice idea. Let's play some tennis before dinner.
idea	
A grimaces.	
	A: Tennis...?

VIDEO	AUDIO
SCENE 11	
Camera is at the car in the parking lot. A & B arrive at the car, A staggering & only the bags visible, his head being obscured by them. They stop at the car and B fumbles in her purse for her keys.	
Fumbles some more.	B: Wait. I'm going to open the back door.
	B: Oh, where did I put the keys. I can't find them. Oh, here they are.
B unlocks the back door. A puts the bags in, nearly collapsing in doing so.	
	B: ~~Suppose you put the bags on the floor.~~
	~~A: Oh, they'll be OK.~~
B shuts the door.	B: Would you like to drive?
	A: Ah--thanks. But why don't <u>you</u> drive? I'll just sit and relax.
B eyes A suspiciously.	
	B: Right.
A & B climb in, B driving, and the car backs out of the space and drives off.	

AUDIO

A: Why are we going to the supermarket today?

B: Because we don't have enough food in the house, and we are going to need more for dinner tomorrow.

B: I left the shopping list in the car. Let me have the keys, and I'll go get it. You go ahead and I'll catch up.

A: Are you going to lock the car?

B: Yes, I'll do it.

A: Are we going to get much food today?

B: No, not much.

B: Shall we take a cart or a basket?

A: We're not going to buy much, so let's take a basket.

B: But you'll get tired carrying a basket around the store.

A: No, I won't. I'm strong. You'll see.

B: Well, OK. But I hope you won't ask me to carry it for you when you're tired.

A: No way. I won't.

A: Shall we go together or split up?

B: I suggest we stay together. That way you can carry the basket for both of us.

A: OK, where shall we go first?

B: Suppose we go to the dairy section first.

A: OK. Let's go.

A: Here's the dairy section. What shall we get?

B: Let's get half a gallon of milk.

A: Suppose we get some yogurt too.

B: Well, I guess we could get some. What kind shall we get?

A: How about peach and strawberry?

B: Sounds good. Let's get those.

A: OK. I'll take two of each.

A: Where shall we go next?

B: We'll go to the meat section.

A: What shall we get?

B: What about some chicken and fish.

A: That sounds good. I'll get it.

B: Are you going to get catfish?

A: Catfish? I'm about to get halibet.

B: Why don't you get catfish?

A: Who would eat catfish? Would the children eat it?

B: No, I suppose not. But I would.

A: All right. Let me get both catfish and halibet. Then everyone will be happy.

B: Good idea.

A: Now, where shall we go after this?

B: Let's go to the cereal section next.

A: Here's the cereal. I propose we get corn flakes. Will you eat corn flakes if I get some?

B: Yes, I will. And we will need one other kind of cereal.

A: How about puffed wheat?

B: Well, I suppose the children would like it if we got it, but I wouldn't. It tastes like paper.

A: What shall I get then?

B: Could you get some bran cereal?

A: Yes, that would be good. Let me get soem of that.

B: By the way, isn't that basket getting a little heavy? Isn't it going to hurt your arm if you keep carrying it?

A: No, it's OK. It won't hurt me. Where are we going now?

B: Let's go to the bread section.

A: This is the bread section. What kind of bread shall we choose? They have white, rye, whole wheat and pumpernickel.

B: I think whole wheat is the most nutritious. I suggest we get that.

A: OK, and let me get a loaf of rye, too. I like it.

B: But the children won't eat it.

A: No probelm. I will.

A: Hold it! We've both got whole wheat.

B: Wait! We've each got rye.

A: Look. I'll keep this rye. You put your rye back and take a loaf of whole wheat. Then we'll be OK.

A: Good, let's put them in the basket.

B: Are you sure you're going to be IK carrying the basket? Don't you want to get a cart?

A: No. No problem. I'll be OK.

B: Well, all right. Let's go to the produce section.

A: Produce? What'll we need from there?

B: I don't remember. I'll look at the list. Ah, we're going to need cabbage, a cucumber, radishes, apples and plums.

A: OK. Let's go.

A: I'll get the fruit and you get the vegetables. OK.

B: OK.

A: Hey, are you going to get two heads of cabbage.

B: Yes, they're on sale.

A: But how will we eat all that cabbage?

B: I'll make cabbage soup.

A: How about making some cabbage rolls, too?

B: Good idea. But where are the plums?

A: I was about to get some when I saw the price. They're too expensive this week. Let's not get any.

B: But the children will want more fruit.

A: Well, shall we get some oranges?

B: All right. Suppose you get six.

A: I'll do it.

B: And are you really sure you wouldn't prefer a cart. That basket looks as if it's going to break.

A: Well, my arms are getting a bit sore. But I'm OK.

B: All right, Superman. We're finished here. Let's go to the canned soup.

A: What'll we get here?

B: We're going to get two cans of mushroom soup and one can of soup tomato.

A: OK.

B: And shall I get a can of lentil soup, too?

A: Wait! Are you about to take taht brand?

B: Ghy, yes. What's wrong?

A: Let me check the ingredients first.

B: Why?

A: You'll see.

A: Aha! This soup has onions in it.

B: So?

A. Don't you remember what will happen to me if I eat onions?

B. No. What?

A. I'll get an upset stomach.

B. Oh, of course. Will you get an upset stomach from that soup?

A. No, I won't. This one has no onions.

B. Shall we get a can of that, then?

A. Yes, let's.

B: OK. We have everyting. We're finished. Let's go to the checkout line.

B: Are you sure you haven't broken your arm carrying that basket?

A: Well, it was heavier than I expected. I think my are will ache a little tomorrow.

B: Will you use a cart next time?? Please???

A: OK. Yes, I will.

B: Hey, how am I going to pay for all this food? I was about to pay with a check, but I've forgotten my checkbook.

A: They won't take credit cards here. How much cash do you have?

B: I'll look in my purse.

B: Oh, it's OK. I'll be able to pay for it. I have enough cash.

A: Good.

B: How much is it?

B: Here you are. I don't have the exact change. Will a twenty be OK?

B: OK, muscles, you'll be able to carry those bags to the car, won't you? Because you're strong, aren't you?

A: Sure. It'll be easy.

B: Good, and I have a nice idea. Let's play some tennis before dinner?

A: Tennis....?

B: Wait. I'm going to open the back door.

B: Oh, where did I put the keys. I can't find them. Oh, here they are.

B: Would you like to drive?

A: Ah—thanks. But why don't you drive? I'll just sit and relax.

B: Right.

FUTURE:

will	He will break his arm.
be going to	I am going to need some yogurt.
	She is going to play tennis tonight.
	They are going to have a party next week.
be about to	I am about to eat this cereal.
	He is about to take some fish.
	They are about to choose some cheese.

SUGGESTION:

shall	Shall I get some chicken?
	Shall we pay with a check?
Let	Let me take two cans of soup.
	Let's not sit here.
suppose	Suppose I drive the car today.
	Suppose you carry the bags.
	Suppose we eat at home tonight.
Why don't	Why don't I put the basket here?
	Why don't you use a cart?
	Why don't we play tennis tomorrow?
Don;t you want	Don't you want to get some bread?
How about	How about checking the ingredients?
What about	What about putting the bags on the floor?

I propose	I propose paying with cash.
	I propose that you take a half gallon of milk.
	I propose that we buy two heads of cabbage.
I suggest	I suggest locking the car.
	I suggest that you open the door.
	I suggest that we not go to the produce section.

A. Fill in the blank.

1. We _____ have a party tomorrow.
2. Hurry! Mr. Smith _____ leave the room.
3. The examination _____ be next Tuesday.
4. Stop eating those cookies or we _____ have any for lunch tomorrow!
5. I see dark clouds and the wind has begun to blow hard. I think it _____ rain.

B. Choose the correct form.

1. What about / Shall I / Let's — get two gallons of milk?
2. Will you / How about / I propose — that we buy two heads of lettuce.
3. Suppose we / I suggest / What about — take a basket and not a cart.
4. Let me / How about / Don't you want — to get some bran cereal?
5. How about / Let's / Why don't you — paying with a check?

C. Ask the question.

1. _____? Yes, let's get some.
2. _____? Ok, I'll do that.
3. _____? No, I won't.
4. _____? Yes, I'm about to.
5. _____? That's a good idea.

D. Fill in the blank.

1. _____ get some apples?
2. _____ take that soup?
3. _____ buy some food today.
4. _____ we get some puffed wheat?
5. _____ that we get some fish.

E. Give an answer.

1. What about getting some halibut?
2. Are you going to play tennis tonight?
3. Let's get two gallons of milk.
4. Why don't we take a cart?
5. Are you about to pay with a check?

F. Write the correct form in the blank. The forms are given.

1. _____ buy some food tomorrow?
2. _____ take two cans of soup.
3. _____ we take a basket.
4. _____ paying with cash?
5. _____ that we get some rye bread.

The forms are: Suppose
I suggest
Are you going to
How about
Let me

G. Mark the sentences correct ('C') or incorrect ('I').

1. Shall we getting some whole wheat bread? ____
2. Is hè about to pay with a check? ____
3. Let's me get some yogurt. ____
4. Why don't you take some catfish? ____
5. How about we get some lentil soup? ____

ANSWERS TO TAPE 3 EXERCISES

A. 1. are going to (also possible: will)
2. is about to
3. will (also possible: is going to)
4. won't (also possible: aren't going to)
5. is about to (also possible: is going to, will)

B. 1. Shall I
2. I propose
3. Suppose we
4. Don't you want
5. How about

C. Answers will vary. Some good ones are given below.
1. Shall we get some milk? What about getting some milk?
2. Suppose you take a basket. How about taking a basket?
3. Will you pay with a check?
4. Are you about to take that yogurt?
5. Suppose we get some cabbage. I propose we get fish.

D. 1. Are you going to, Are you about to, Shall we, Shall I
2. Are you about to, Shall we, Shall I
3. Suppose we, Let's, We are going to, I'll
4. Shall, (and not so good but also possible) will
5. I suggest, I propose

E. Answers will vary. Some good ones are given below.
1. Good idea. OK, Let's. Good, I'll get some.
2. Yes, I am. Yes, we are. No, I'm not. No, we aren't.
3. Yes, let's. OK, which kind shall we get? Good, I'll gety some.
4. OK, let's do. OK, I'll take one. No, let's take a basket. Why should we?
5. Yes, I am. No, I'm not. Yes, I'm about to. Yes, I'm about to pay with a check. No, I'm about to pay with cash.

F. 1. Are you going to
2. Let me
3. Suppose
4. How about
5. I suggest

G. 1. I
2. C
3. I
4. C
5. I

TAPE 4

PURPOSE: To introduce and drill a basic group of English prepositions.

OBJECTIVES: Upon the completion of this unit of instruction, the learner will:

(1) Be able to recognize and know the meaning of the prepositions presented on the tape.

(2) Be able to use the prepositions correctly.

(3) Be able to pronounce the prepositions correctly.

ACTIVITIES: (1) Viewing of tape

(2) Completing supplemental material

(3) Drilling with tape

SCRIPT FOR TAPE 4

VIDEO	AUDIO
Blank white background with the words "English prepositions" superimposed. (Hold 15 sec.)	English prepositions.
Closeup of taple top (or other smooth, level surface) on which is a box in the center and a cup close beside it. A hand reaches into the picture and points to the cup.	Cup.
The hand points to the box.	Box.
The hand is placedvertically and moved back and forth over box and cup, moving only a little over box. Hand is perpendicular to camera.	Beside.
The hand withdraws completely from the screen.	The cup is beside the box.
MUG SHOT: (Closeup of the mouth of a speaker, showing entire chin and optionally lower half of nose)	The cup is beside the box.
Greg is standing beside a tree. He gestures toward the tree.	Tree.
Pause.	I am standing beside the tree.
BOX & CUP: Cup is in front of box and close to it. Hand appears and gestures(vertical with palm facing camera) over box and cup moving slightly toward camera.	In front of.
Hand withdraws.	The cup is in front of the box.
MUG SHOT:	The cup is in front of the box.
Greg is standing in front of Bill's house. He gestures toward house.	house
Pause.	I am standing in front of the hous

VIDEO	AUDIO
CUP & BOX: Cup is behind and close to box. Hand appears and, perpendicular with back facing camera, moves slightly toward and away from camera over area between box and cup.	in back of.
Hand withdraws.	The cup is in back of the box.
MUG SHOT:	The cup is in back of the box.
Greg is standing in back of a car. He gestures toward the car.	Car.
Pause.	I am standing in back of the car.
CUP & BOX: As above.	Behind.
Hand withdraws.	The cup is behind the box.
MUG SHOT:	The cup is behind the box.
Greg is peeping out from behind a tree. His head and one arm are visible on one side and his bottom and part of a leg are visible on the other. He gestures toward tree.	Tree.
Pause.	I am standing behind the tree.
CUP & BOX: The cup is diagonally in front of the box and close to it. The hand appears, opens the box, puts the cup in and closes the box. The hand then gestures toward the box.	In.
Hand withdraws.	The cup is in the box.
MUG SHOT:	The cup is in the box.
Greg is standing in Bill's garage. He gestures with both hands toward the garage around him. 104	Garage.
Pause.	I am standing in the garage.

VIDEO	AUDIO
CUP & BOX: The cup is sitting on the center of the box. The hand appears and gestures, palm down, moving slightly up and down, above and slightly to one side of the cup.	On.
Hand withdraws.	The cup is on the box.
MUG SHOT:	The cup is on tne box.
Greg is standing on the roof of a car. He gestures down toward the car.	Car.
Pause.	I am standing on the car.
CUP & BOX: Hand is holding cup about eight inches above the box. Second hand appears and gestures, palm down, moving up and down in area between cup and box.	Over.
Second hand withdraws.	The cup is over tne box.
MUG SHOT:	The cup is over the box.
Greg is hanging from the limb of a tree. A chair is on the ground below. He looks down and shouts "chair!"	Chair.
Pause.	I am hanging over the chair.
CUP & BOX: As above.	Above.
Second hand withdraws.	The cup is above the box.
MUG SHOT:	The cup is above tne box.
Greg is lying on a sawhorse. A radio is on the ground under the sawhorse. He gestures toward the radio.	Radio.
PAuse.	I am lying above the radio.

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VIDEO	AUDIO
CUP & BOX: Seven cups surround the box. They are perhaps six inches away from it. The hand appears and, pointing slightly downward, describes a circle, while pointing at the cups.	Around.
Hand withdraws.	The cups are around the box.
MUG SHOT:	The cups are around the box.
Greg is walking around a tree.	I am walking around the tree.
CUP & BOX: The cup is between two boxes. The hand appears and, vertical and perpendicular to the camera, moves from over the cup to the left over the left box and repeats from over the cup to the right over the right box.	Between.
Hand withdraws.	The cup is between the boxes.
MUG SHOT:	The cup is between the boxes.
Greg is sitting on the ground between a chair and a table. He gestures toward the chair. He gestures toward the table.	Chair. Table.
Pause.	I am sitting between the chair and the table.
CUP AND BOX: The cup is in the midst of 5 boxes. The hand appears, does a vague sweeping gesture, then points to the cup.	Among.
Hand withdraws.	The cup is among the boxes.
MUG SHOT:	The cup is among the boxes.
Greg is sitting among a collection of chairs (i.e. he is sitting on one of the chairs) (Maybe a good shot would be from slightly above).	I am sitting among the chairs.

VIDEO	AUDIO
CUP & BOX: Four cups are next to the box. One in front, one beside, one behind and one adjacent to a front corner (not on the same side as the cup that is beside the box). The hand appears and quickly points to the cups in turn with a forefinger.	Next to.
Hand withdraws.	The cups are next to the box.
MUG SHOT:	The cups are next to the box.
Greg is standing in front of, and close to, a tree.	I am standing next to the tree.
Greg is standing beside, and close to, the side wall of Bill's garage.	I am standing next to the garage.
Greg is standing behind a chair which is facing the camera. He is right behind it.	I am standing next to the chair.
CUP & BOX: The box is at one side of the table top. Two cups are beside it. One cup is very close. One cup is about a foot away but on the same side as the other cup. The hand appears and, vertically with palm facing the box, makes a short slow move toward the box.	Near.
Hand withdraws.	The cups are near the box.
MUG SHOT:	The cups are near the box.
Greg is standing beside, and about two feet from, a tree.	I am standing near the tree.
Greg is standing beside, and about six feet from, a tree.	I am standing near the tree.

VIDEO	AUDIO
BOX & CUP: Box is at the same position on the table top as in "near", above. The same two cups are present but are at the opposite side of the table top, one somewhat closer to the box than the other. The hand appears, points to the box with forefinger, then swings outto point across to the cups.	Far from.
Hand withdraws.	The cups are far from the box.
MUG SHOT:	The cups are far from the box.
Greg is standing in the foreground. A tree is in the distance in the background. He points off to it.	I am standing far from that tree.
(END CUP & BOX AT THIS POINT)	
A large box is on the ground. Greg appears walking toward the box, turns and speaks protestingly toward the camera. He uses suitable gestures.	No. No, don't lift the box.
He turns and approaches the box. When he reaches it, he gestures with upturned palm (vertical) toward camera with one hand and points to the box with the other.	No, it is heavy. I will do it for you.
He turns and lifts the box with difficulty, and says as he does it.	I am lifting the Box for you.
MUG SHOT:	I am lifting the box for you.
Greg is holding a present. He gestures toward the present. He makes a gesture of giving. He makes a jabbing, pointing gesture putting his body into it (the gesture is directed to the side).	Present. Give.
He gives the present to someone just off camera.	To.
MUG SHOT:	I am giving the present to my friend.
	I am giving the present to my friend.

VIDEO	AUDIO
Greg is standing. He points to a car not far away. Camera pans to car as he points.	Car.
He walks to car. Camera follows him. As he does so, he says:	I am walking to the car.
Greg looks back over his shoulder and points ahead while reaching his arm back.	From.
Greg is standing beside a tree. He gestures toward the tree. He does a loop gesture, throwing his hand toward the tree and bringing it back towards him while pointing past himself away from the tree and toward the car. He points to the car. He then jabs his forefinger toward the car.	Tree. From. Car. To.
He begins to walk toward the car and while doing so says:	I am walking from the tree to the car.
MUG SHOT:	I am walking from the tree to the car.
Greg is holding a cup and a box, one in each hand. He brings them close to each other.	The cup is with the box.
MUG SHOT:	The cup is with the box.
Greg is hammering a nail into a board. He points to the nail. Camera zooms in on nail. Camera zooms in on hammer.	Nail. Hammer.
Pause.	I am hitting the nail with the hammer.
Greg looks inquiringly at the camera. He asks: An off-camera voice replies: As the reply is spoken, camera pans to a table with a chair at it, the two perhaps twenty feet away from the camera.	Where is the chair? The chair is with the table.

VIDEO	AUDIO
Greg stands behind a chair, the side of which is facing the camera. He leans forward and does a swinging motion in front of the chair with his arm.	Past.
Greg appears from one side of the scene, crosses in front of chair and close to it and exits at other side of scene. As he crosses, he says:	I am walking past the chair.
MUG SHOT:	I am walking past the chair.
Same as above.	By.
Same as above.	I am walking by the chair.
MUG SHOT:	I am walking by the chair.
Closeup of bracelet (or other hoop-like object) and small ball. Greg's hand holds bracelet vertical with bottom resting on table top. Other hand holds ball visible. He jerks up a little on the ball. He jerks up a little on the bracelet. He pokes a finger through the bracelet.	Ball. Bracelet. Through.
Greg pushes the ball through the bracelet.	I am pushing the ball through the bracelet.
MUG SHOT:	I am pushing the ball through the bracelet.
Greg is peering in through a window of Bill's house. (If better for lighting, he could be inside looking out). He gestures toward the window.	Window.
Pause.	I am looking through the window

VIDEO	AUDIO
A big clock face made of poster paper with moveable hands is set up. Greg is beside it and points to it. (Hands are at 2:00)	Clock.
	This is a clock.
Pause.	It is two o'clock.
Pause.	
Greg turns the hands to 2:15. He points to the clock. He makes a gesture with a flat hand moving clockwise from 12 to 3 on the face.	After.
Points to 3.	It is fifteen minutes after two....
MUG SHOT:	It is fifteen minutes after two.
Greg makes the same gesture again, moving from 12 to 3.	Past.
Points to 3.	It is fifteen minutes past two.
MUG SHOT:	It is fifteen minutes past two.
Greg turns the long hand to read 2:30. He points to 6.	It is half past two.
Greg turns the long hand to read 2:45. He makes the abovementioned flat-handed gesture going counterclockwise from 12 back to 9.	Till.
He points to 9.	It is fifteen minutes till three.
MUG SHOT:	It is fifteen minutes till three.
Counterclockwise flathanded gesture again.	To.
He points to 9.	It is fifteen minutes to three
MUG SHOT:	It is fifteen minutes to three

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VIDEO	AUDIO
Greg does same counterclockwise flathanded gesture.	Before.
He points to 9.	It is fifteen minutes before three.
MUG SHOT:	It is fifteen minutes before three.
Two big clock faces are displayed. Greg is between them. The left face shows 2:00. The right face shows 5:00. Greg points to the left face.	It is two o'clock.
He points to the right face.	It is five o'clock.
Greg speaks. As he says"two o'clock", he turns slightly toward the left face and points to it. As he says "five o'clock," he turns slightly toward the right face and points to it.	Before.
Pause. Points to hours as mentioned.	Two o'clock is before five o'clock.
Pause. Points to hours as mentioned.	Two o'clock is three hours before five o'clock.
Pause.	After.
Pause. Points to hours as mentioned.	Five o'clock is after two o'clock.
Pause. Points to hours as mentioned.	Five o'clock is three hours after two o'clock.
MUG SHOT:	Two o'clock is three hours before five o'clock.
MUG SHOT:	Five o'clock is three hours after two o'clock.

VIDEO	AUDIO
The same two big clock faces are shown. The left face shows 7:00. The right face shows 9:00. Greg is standing between the faces. He holds up one hand with inside edge facing camera. He makes an arc with this hand (thumb forms bottom of arc and fingers , the top. Other hand is held flat, horizontal, palm down, is insetted into the arc, and is moved slightly up and down inside the arc.	Between.
Greg turns slightly to the left clock face and points to it.	It is seven o'clock.
He turns slightly to the right face and points to it.	It is nine o'clock.
He points to both clock faces, one with each hand.	There are two hours between seven o'clock and nine o'clock.
Off-camera voice says:	Please repeat the prepositions.
Voice then repeats each preposition, leaving a very short gap for student repetition. Video during this can be a frame from the CUP & BOX or other first scene with written form of the preposition underneath	Beside. In front of. In back of. Behind. In. On. Over. Above. Around. Between. Among. Next to. Near. Far from. For. To. From. With. Past. By. Through. After. Till. Before. Between.
White background with the words "The End" on it.	The end.

AUDIO

English prepositions.

Cup.

Box.

Beside.

The cup is beside the box.

The cup is beside the box.

Tree.

I am standing beside the tree.

In from of.

The cup is in front of the box.

The cup is in front of the box.

house

I amstanding in front of the house.

in back of.

The cup is in back of the box.

The cup is in back of the box.

Car.

I am standing in back of the car.

Behind.

The cup is behind the box.

The cup is behind the box.

Tree.

I am standing behind the tree.

In.

The cup is in the box.

The cup is in the box.

Garage.

I am standing in the garage.

On.

The cup is on the box.

The cup is on the box.

Car.

I am standing on the car.

Over.

The cup is over the box.

The cup is over the box.

Chair.

I am hanging over the chair.

Above.

The cup is above the box.

The cup is above the box.

Radio.

I am lving above the radio.

Around.

The cups are around the box.

The cups are around the box.

I am walking around the tree.

Between.

The cup is between the boxes.

The cup is between the boxes.

Chair.
Table.

I am sitting between the chair and the table.

Among.

The cup is among the boxes.

The cup is among the boxes.

I am sitting among the chairs.

Next to.

The cups are next to the box.

The cups are next to the box.

I am standing next to the tree.

I am standing next to the garage.

I am standing next to the chair.

Near.

The cups are near the box.

The cups are near the box.

I am standing near the tree.

I am standing near the tree.

Far from.

The cups are far from the box.

The cups are far from the box.

I am standing far from that tree.

No. No, don't lift the box.

No, it is heavy. I will do it for you.

I am lifting the box for you.

I am lifting the box for you.

Present.
Give.

To.

I am giving the present to my friend.

I am giving the present to my friend.

Car.

I am walking to the car.

From.

Tree.

From.
Car.
To.

I am walking from the tree to the car.

I am walking from the tree to the car.

The cup is with the box.

The cup is with the box.

Nail.
Hammer.

I am hitting the nail with the hammer.

Where is the chair?

The chair is with the table.

Past.

I am walking past the chair.

I am walking past the chair.

By.

I am walking by the chair.

I am walking by the chair.

Ball.

Bracelet.

Through.

I am pushing the ball through the bracelet.

I am pshing the ball through the bracelet.

Window.

I am looking through the window.

Clock.

This is a clock.

It is two o'clock.

After.

It is fifteen minutes after two.

It is fifteen minutes after two.

Past.

It is fifteen minutes past two.

It is fifteen minutes past two.

It is half past two.

Till.

It is fifteen minutes till three.

It is fifteen minutes till three.

To.

It is fifteen minutes to three.

It is fifteen minutes to three.

Before.

It is fifteen minutes before three.

It is fifteen minutes before three.

It is two o'clock.

It is five o'clock.

Before.

Two o'clock is before five o'clock.

Two o'clock is three hours before five o'clock.

After.

Five o'clock is after two o'clock.

Five o'clock is three hours after two o'clock.

Two o'clock is three hours before five o'clock.

Five o'clock is three hours after two o'clock.

Between.

It is seven o'clock.

It is nine o'clock.

There are two hours between seven o'clock and nine o'clock.

Please repeat the prepositions.

Beside. In front of. In back of. Behind. In. On. Over. Above. Around. Between. Among. Next to. Near. Far from. For. To. From. With. Past. By. Through. After. Till. Before. Between.

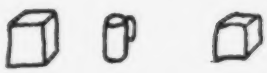
The end.

EXERCISES FOR TAPE 4 PAGE 1

A. Answer the questions.

1. Where is the cup?

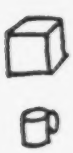
2. Where is the cup?



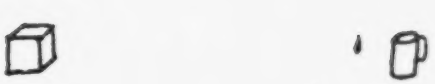
3. Where is the cup?

4. Where are the cups?

5. Where is the cup?



6. Where is the cup?



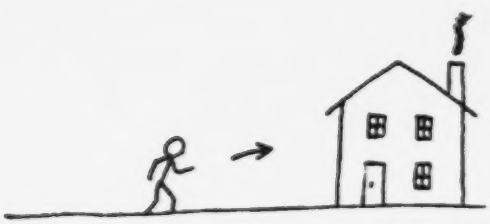
7. Where is the man?

8. Where is the car?

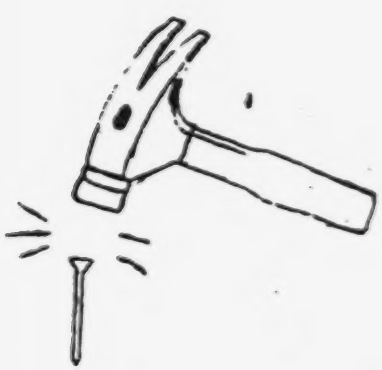
9. Where is the chair?

10. Where is the man?

11. What is he doing?



12. What is he doing?



13. What is he doing?

14. What is he doing?

15. What time is it?

16. What time is it?

17. What time is it?

B. Fill in the blank.

1. The cup is _____ the five boxes.

2. She is lifting the box _____ her friend.

3. They are sitting _____ from that tree.

4. The man is hanging _____ the chair.

5. He is pushing the ball _____ the bracelet.

C. Choose the correct word.

1. The man is standing above / next to / around the tree.

2. She is walking past / under / through the chair.

3. They are standing in / in back of / under the car.

4. The car is over / in / beside the tree.

5. He is hitting the nail in front of / among / with the hammer.

TAPE 4 PREPOSITION SENTENCE FORMATS

1. The cup is _____ the box.
   The cups are _____ the boxes.

PREPOSITION = beside, in front of, in back of, behind, in, on, over, above, under, around, between, among, next to, near, far from

2. I am X _____ Y.

X = lifting the box, giving the present, walking, hitting the nail, looking

Y = you, my friend, the car, the hammer, the window

PREPOSITION = for, to, from, with, through

Example: I am looking through the window.

3. It is X _____ Y.

X = fifteen minutes, half

Y = two, three

PREPOSITION = after, past, till, to, before

Examples: It is fifteen minutes till three.
It is half past two.

ANSWERS TO EXERCISES FOR TAPE 4

A. 1. The cup is behind the box.
   The cup is in back of the box.
2. The cup is between the boxes.
3. The cup is over the box.
   The cup is above the box.
4. The cups are around the box.
5. The cup is under the box.
6. The cup is far from the box.
7. The man is in front of the car.
   The man is next to the car.
   The man is near the car.
8. The car is behind the tree.
   The car is in back of the tree.
9. The chair is on the table.
10. The man is beside the tree.
11. He is walking to the house.
12. He is hitting the nail with the hammer.
13. He is giving the present to his friend.
14. He is walking from the car to the tree.
15. It is fifteen minutes past four.
    It is fifteen minutes after four.
16. It is half past four.
17. It is fifteen minutes till five.
    It is fifteen minutes to five.
    It is fifteen minutes before five.

B. 1. among
2. for
3. far
4. over
5. through

C. 1. next to
2. past
3. in back of
4. beside
5. with

ESL PILOT PROJECT — NOTES TO THE TEACHER

In general terms, the purpose of this pilot program is to determine the feasibility and effectiveness of using video materials as a medium of instruction which will enable and encourage ESL students to study and practice English at home or in other locations removed from the classroom. This is one lesson of several prepared for different levels of ability.

Your assistance in this pilot program is greatly appreciated. The procedures required for a valid test of the program are as follows:

1. View the tape and review the materials for your own familiarity with them.

2. Teach the content of the lesson as you normally would to all the students.

3. Determine which students have a VCR and distribute a tape to each.

4. Without the students' knowledge, using your familiarity with the students' ability, match (to the extent possible) each student with a tape (the experimental group) with a student without a tape (the control group).

5. Encourage all students to study the lesson at home as you normally do. Remind the students with the tapes to use them for drill and practice. Do not imply that they are in competition of any kind or that their success will reflect on them any differently than normally.

6. At the appropriate time, evaluate the students as you normally do. Use your evaluation as a basis for responding to the evaluation forms that have been given to you. Give the students their questionnaires. Complete the matched pair evaluation sheet based upon your evaluation of the students' progress. Complete your questionnaire based upon your observations and opinions.

Thank you again. Pilot teaching programs can only be as good as the teachers who make sacrifices to make them possible.

ESL PILOT PROGRAM INSTRUCTOR QUESTIONNAIRE

One of the major constraints of the pilot program was the necessity for selecting samples of content material in a subject area that is very broad and may be taught in many sequences to students whose ability and proficiency levels vary greatly. Inserting content matter in this manner probably has been somewhat disruptive to you and your students.

When resopnding to the following questions, please try to exclude the impact of the pilot program upon your broad content program and concentrate, rather, upon how the video tape and its related materials contributed to student learning in the limited content areas covered by this pilot program. Thank you.

1. Overall, do you feel the tapes helped the students to:

   a. recognize the words?

   Not at all ___ Somewhat ___ Considerably ___ Greatly ___

   b. pronounce the words?

   Not at all ___ Somewhat ___ Considerably ___ Greatly ___

   c. understand the use of the words?

   Not at all ___ Somewhat ___ Considerably ___ Greatly ___

2. To what degree would you favor using materials similar to these?

   Not at all ___ Somewhat ___ Considerably ___ Greatly ___

3. To what degree would you favor using such a methodology if <u>you</u> could develop the content and sequence?

   Not at all ___ Somewhat ___ Considerably ___ Greatly ___

4. To what degree do you feel these video tapes motivated the students to learn the specific material in the lesson?

   Not at all ___ Somewhat ___ Considerably ___ Greatly ___

5. To what degree do you feel such tapes <u>could</u> <u>motivate</u> students to learn if you could influence their instructional design?

   Not at all ___ Somewhat ___ Considerably ___ Greatly ___

ESL PILOT PROGRAM STUDENT QUESTIONNAIRE

1. How many times did you watch this tape?

   One ___ Two ___ Three ___ More than three ___

2. How many other people watched your copy of the tape?

   One ___ Two ___ Three ___ More than three ___

3. How interesting was the video tape?

   Not at all ___ A little ___ Fairly ___ Very ___

4. How entertaining was the tape?

   Not at all ___ A little ___ Fairly ___ Very ___

5. How long was the tape?

   Too long ___ About right ___ Too short ___

6. Was the pronunciation clear?

   Not at all ___ A little ___ Fairly ___ Very ___

7. Did you enjoy using the tape more than your textbook and workbook?

   Not at all ___ A little ___ Fairly ___ Very much ___

8. How much did the tape help you understand the words?

   Not at all ___ A little ___ Much ___ Very much ___

9. How much did the tape help you learn the words?

   Not at all ___ A little ___ Much ___ Very much ___

10. How much did the tape help you pronounce the words?

    Not at all ___ A little ___ Much ___ Very much ___

11. Would you like to see more tapes like this?

    No ___ Yes, some ___ Yes, a lot ___

E.S.L. PILOT PROGRAM

MATCHED PAIR EVALUATION SHEET

PAIR	STUDENT A				STUDENT B		
	MUCH BETTER	CONSIDERABLY BETTER	SLIGHTLY BETTER	NO DIFFERENCE	SLIGHTLY BETTER	CONSIDERABLY BETTER	MUCH BETTER
1.							
2.							
3.							
4.							
5.							
6.							
7.							
8.							
9.							
10.							

ACC ESL VIDEO
Final Evaluation

I. Introduction

The following report constitutes the evaluation of four short video tapes produced by the ESL project of Austin Community College. Funding for the project came from the Carl Perkins Act through the Coordinating Board of the Texas Colleges and Universities. The project had the following overall objectives:

-- To investigate the use of VCR technology as a supplement to traditional classroom methods and print materials

-- To develop curriculum content that is appealing to adults

-- To test the feasibility of developing such materials within the community college environment

It is to be noted that the original conception of this project would have utilized essentially "home developed" video taped materials, which would be available to students to take home, for viewing on their own VCRs. The preparation of such materials was soon abandoned due to various difficulties, although this goal is definitely laudable, and, at a certain level, realizable.

In the report which follows, I will evaluate each of the four tapes in the series with regard to the stated objects of the project and with regard to content and format. Where appropriate I suggest changes which can improve the delivery of the language skills these materials attack.

In general it was found that the overall quality of the four videos was very high. The closeups of the speaker's mouth are

excellent' they should facilitate the acquisition of pronunciation skills.

It is this evaluator's judgement that the overall goals of the project were met. The use of video media for the purpose of reinforcing classroom language teaching is viable, and further experimentation and investigation into teacher prepared video materials is encouraged.

II. Tape I.

Video Tape I is the simplest in the series. The English language objective is to teach to the present progressive with the verb BE plus the -ING form of the verb, as in the following examples taken from the video.

He is sitting.

He is talking on the telephone.

He is reading the newspaper.

He is reading the book.

He is playing music.

All of the examples in the video use the third person singular masculine personal pronoun, perhaps because the actor in each of the scenes is male. In the future, it the evaluator's opinion that scenes with female actors be added. This would reinforce the acquisition of the basic grammatical contruction being studied by dissociating the pronoun from the present progressive construction. As the video script is now constructed, it is dangerously possible for a student to mentally weld the masculine pronoun to the verb, thus misinterpreting the underlying grammatical structure. Should this occur, negative interference

could slow down subsequent acquisition of this grammatical construction. It is the evaluator's opinion that the use of both masculine and feminine pronouns would facilitate the acqisition of the target material both by introducing a grammatical contrast, and by introducing more variety in the visual presentation.

This evaluator's second observation concerns the content of the examples themselves. Many of the verbs used in the script do not offer much flexibility as far as possible variety is concerned. For instance, the sentences

He is sleeping.

He is sitting.

can take a prepositional locative or adverbial to spice things up a bit:

He is sleeping confortably.

He is sitting in a a chair.

These examples are somewhat more advanced that the level this video tape addresses, however. (Note the complication introduced by the distinction between sitting on a sofa and in a chair.) These verbs are pretty much streched to there limit in the present version of the tape. Other verbs, however, present more opportunies for variation. Thus, where possible two examples are given for each verb in the tape:

He is washing his hands.

He is washing his face.

In the case of these transitive verbs, the project staff should consider the addition of additional examples in the future, i.e.:

He is washing his car.

He is washing his shirt.

etc.

The addition of such examples would greatly increase the learnability of both the grammatical construction and the vocabulary. Fortunately, the medium and the format should make such additions and editions relatively simple to perform, as well as inexpensive.

One last comment on tape I concerns pronunciation. In the interest of clarity, the woman giving pronunciation reinforcement allows an intrusive glottal stops to slip between the verb stem and the -ING ending. The resulting sound is artificial, and is not characteristic of the type of pronunciation the student is likely to hear under normal circumstances.

IV. Tape II.

This video drills the parts of speech of a number of irregular verbs. This tape has been well though out, and is one of the best conceived in the series of four. The use of the invisible speaker is interesting and effective. The contexts created for the introduction of each verb form are varied and appropriate. They could effectively be used to spin off role playing of various sorts. This tape is generally excellent. This evaluator's only criticism is that the tape is too short.

V. Tape III.

Tape III is also of high quality considering the constraints under which the production team had to work. The objective of this tape was the drill and reinforce the future tense, with a focus on the use of BE + GOING TO and BE + ABOUT TO, as well as

suggestion, using the forms SHALL, SUPPOSE, WHY DON'T, DON'T YOU WANT TO, WAHT ABOUT, I PROPOSE, and I SUGGEST. The script attacks this objective quite effectively and naturally.

In the future something needs to be done to eliminate the problem of cable legs. The video about a kitchen fire could prove disastrous.

VI. Tape IV.

Tape IV is a beginning level program that presents the prepositions. This tape is generally well worked out, and is technically excellent. There are some linguistic issues that need to be resolved in the future, however.

The locative prepositions drilled in this program are BESIDE, IN FRONT OF, IN BACK OF, BEHIND, IN, ON, OVER, ABOVE, AROUND, BETWEEN, AMOUNG, NEXT TO, NEAR, and FAR FROM. Each of these is present in two contexts. The first utilizes the copula BE, and the second uses a verb. Examples are the following:

The cups are near the box.

I am standing near the tree.

The presentation of these prepositions is technically and linguistically well done. The intercalations of the artificial studio examples with "real world" examples is very effective. More examples using each of these prepositions would be very nice.

This program should have ended with the locative prepositions just discussed. The tape is divided more or less formally into three distict sections. The first drills the locative prepositions, the second drills datives FOR, TO, the strange

preposition FROM and the instrumental WITH, and the third section drills the prepositions BEFORE, AFTER, PAST, used in telling time.

The semantics of the dative, benefactive and instrumental prepositions really demands that they be treated as separate subjects. Note that English locative prepositions are frequently translated into either prepositions or nouns in other languages. This not necessarily the case with datives. For instance, the English sentence

I gave the book to him.

has the following Spanish translation:

Le di el libro.

No preposition is required. In other cases the preposition A is used, although the accompanying dative particle is still required.

I gave the book to John.

Le di el libro a Juan.

Benefactives are similarly treated.

The instrumental WITH has a similar difficulty. Many languages have no such preposition. The concept of instrumentality is instead expressed by either a case ending in languages such as Polish or Russian, or by verbs in other languages. Indeed, the concept of instrumentality could justify treatment as a separate topic. As an aside, note that WITH has other uses. Consider the following sentence:

I went to town with my daughter.

This use of WITH is perhaps a separate issue, and may be more closely related to the function of locative prepositions.

I felt that the topic of datives should be treated independently from the other prepositions, and that this material should be greatly amplified in the future. Videos of real world situations using a variety contexts would be very useful in clarifying datives. The material convered in this film is good, but there just isn't enough of it.

The use of the prepositions BEFORE, PAST, AFTER in telling time, cannot really be isolated from other concepts involved in telling time. In general, the vocabulary and grammar used for telling time are unique to the topic. A separate video tape concerning time would be appropriate and would not be so conceptually confusing.

Note: as to print on screen... Additional work would be required to show whether the presence or absence of graphics on screen are really beneficial. In other words, does the presence of graphics benefit the acquisition of oral skills, or does it only benefit the acquisition of reading and writing skills. How much of a crutch are on screen graphics?

A second question: Do on-screen graphics inhibit the translation from visual representation to spoken representation? There are various (not so cheap) tests which would be interesting to produce which would discriminate for these various factors.

Respectfully submitted,

Alvin Cearley

Alvin Cearley, Ph.D.

June 14, 1987